CALL of CTHULHU®

NO TIME TO SCREAM

THREE EVENINGS OF NIGHTMARE

B. W. HOLLAND, BRIDGETT JEFFRIES
WITH C. L. WERNER

CHAOSIUM INC.®

No Time to Scream

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This supplement is best used with the *Call of Cthulhu* (7th Edition) roleplaying game, available separately.

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FOR DOWNLOAD

All the handouts and maps featured in this book can be downloaded for free, along with player-focused versions of the maps, and each pre-generated investigator, from chaosium.com.

INTRODUCTION

Collected here are three short and terrifying scenarios aimed at novice Keepers but equally fun for veteran players. Each scenario is playable by up to four players in under two hours. They are a perfect way to introduce new people to *Call of Cthulhu* or keep experienced players engaged with exciting puzzles, mysteries, and frightful encounters! Either as one-shot games or built into an ongoing campaign.

The three scenarios in this book—**A Lonely Thread**, **Bits & Pieces**, and **Aurora Blue**—are short but highly detailed with plenty of substance to explore. All the scenarios feature optional extras that can extend their standard run time. Novice Keepers can use these expansions to further develop their experience in running *Call of Cthulhu*, while experienced Keepers can take them and run wild. All three scenarios are stand-alone stories, but each could act as the starting point for a new group's ongoing investigations into the wider world of the Cthulhu Mythos.

All three scenarios share a theme. No matter where the investigators find themselves, be it the wilds of Alaska or the bloodstained autopsy room of a hospital morgue, they are up against the clock. Their struggle to investigate and survive in the shadow of an unforgiving and uncaring time limit captures the core motifs of *Call of Cthulhu* and shows how fun battling the Mythos can be.

PREPARATION & RUNNING THE GAME

As part of your preparations, make sure you're up to speed with the *Call of Cthulhu* rules, either as presented in the *Call of Cthulhu Starter Set* or the *Call of Cthulhu: Keeper Rulebook*. You'll find tips, tricks, and suggestions to help run your games smoothly inside each scenario, as well as plenty of advice to support novice Keepers.

As the Keeper, it's important to read through and prepare to run your chosen scenario in advance. Remember, the players are looking to you to keep them engaged—this is difficult to do with your head always buried in the text. So, having a thorough understanding of the setup, the relevant clues, and resultant action helps immensely—although don't worry if you do have to check details during the game—no one expects you to memorize the whole scenario before you start playing! A few bullet points on scrap paper for reference during the game can be a useful middle ground.

The introduction to each of the three scenarios contains an overview of their structure, along with suggested timings.

Breach and Clear

These times are aids to help novice Keepers with pacing, not hard and fast rules for strict adherence. No two groups' games are the same or stick to the same time frame. So, if you have more than one or two hours available, or if everybody is having fun exploring a particular aspect of the mystery, adjust our suggestions accordingly. Or you can ignore them completely—remember, this is your game, and you're the best judge of how the story is playing out with your group.

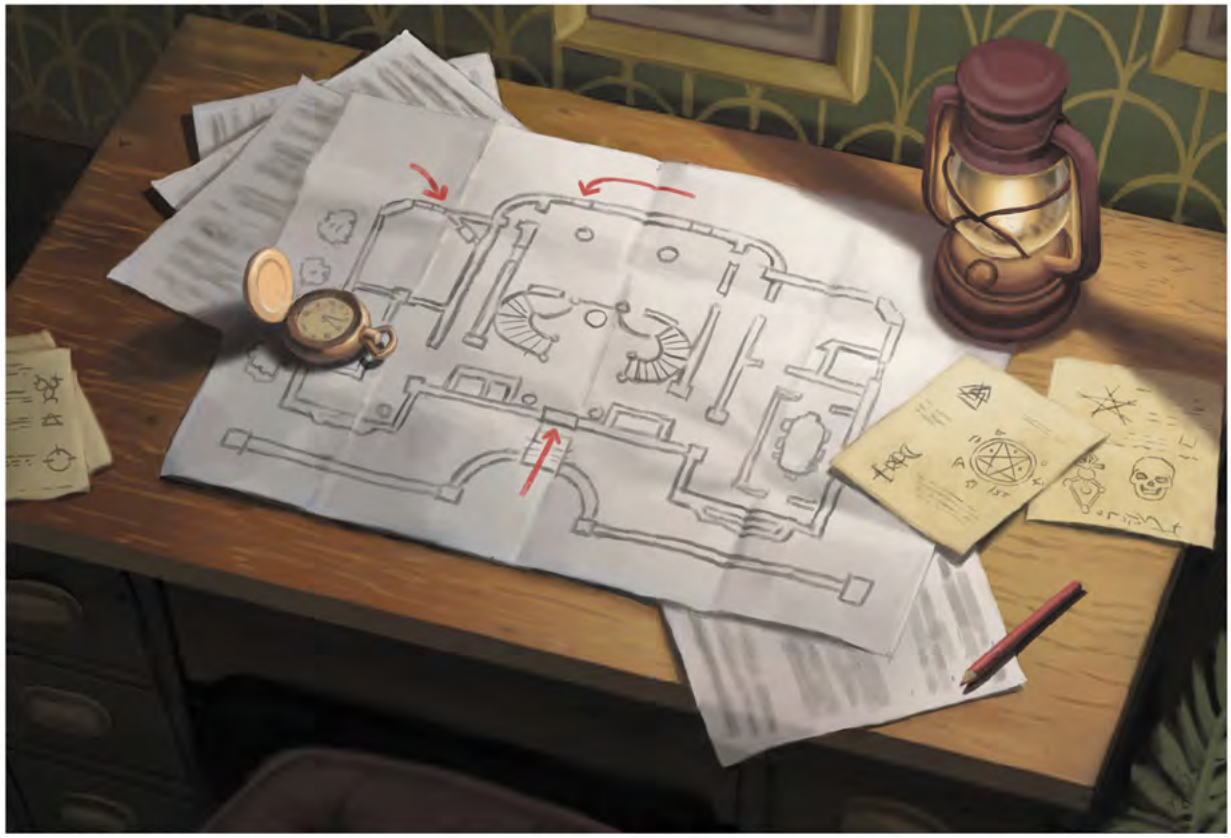
We've organized the information in each scenario so you can quickly go to a section and respond to the investigators' actions accordingly. Describe the information provided—sight, sound, smell, and so on—but then focus back on the players and allow them to drive the action forward. If they waver, be prepared to offer suggestions, but try to let them make the decisions. Throughout gameplay, it's your job as Keeper to pace exploration and action to ensure each player has an equal amount of participation and spotlight time.

Build the horror and tension steadily but surely as you move through the scenario, but always bear in mind your audience and take care to tone the content accordingly. Talk to your players. To that end, it's always an excellent idea to have a conversation before the game starts to agree on the tone of gameplay; for example, whether the group would enjoy gory descriptions or if they'd prefer to keep these details vague. Making sure everyone feels comfortable during the game is important. Also, a variety of easy-to-use "TTRPG safety tools" are available online with a simple search of that term; these can be used to ensure everyone's comfort.

Prior to play, print out the ready-made investigator sheets supplied with each scenario, unless you wish for your players to create new investigators. Allowing each player to choose their character rather than handing out the investigator sheets at random promotes investment in the game, as they'll be portraying someone who piqued their interest, rather than just making do with what they've been given. Each of the scenarios included comes with four pre-generated investigators—an ideal number for shorter game sessions. You can play the scenarios with fewer players, but we recommend at least two.

Each scenario provides suggestions for creating additional characters in the **About the Investigators** section if you have more than four players. Remember, adding investigators tends to increase the length of a game, and if you're a new Keeper, you may want to keep things small until you have more experience.

If creating new investigators for these scenarios, keep in mind that the backstories of the pre-generated characters ensure a connection to the scenario's plot—you can either simply



Best Laid Plans

transfer the backstories to the new investigators or modify them accordingly. Tying in each investigator to the scenario's set up is an excellent way to make sure everyone has a stake in the ensuing events.

One of the key themes of *Call of Cthulhu* is having "regular" people forced into horrific situations. Nevertheless, even though they may face insurmountable odds, their personal heroism can make all the difference. It can even be quite fun to have an investigator (or two…) die in spectacular and hideous ways. Just don't bump them off without a meaningful reason; instead, try to make investigator death an interesting and meaningful exit that fits the overall story.

INTRODUCING THE RULES

Players who are new to *Call of Cthulhu* may require a brief explanation of some of the rules before play begins, leaving more in-depth issues or questions until they arise during play. Don't worry about explaining every rule at the beginning of the game—focus on skill rolls, pushing rolls, and spending Luck—the rules for Sanity and combat can wait until they come up during play. Besides, new players may find it easier if the rules are explained a little at a time, as and when they become relevant, rather than having a lot of information dumped on them upfront.

If you have the *Call of Cthulhu Starter Set*, then *Book 2* contains simplified introductory rules that are ideal for quick reference. For a more detailed description, refer to the core *Call of Cthulhu: Keeper Rulebook*, in particular **Chapters 4** through **9** (along with **Chapter 10** if you're a new Keeper). You can play these scenarios with either the *Starter Set* or full *Keeper Rulebook*.

The Investigator Sheet

If you do have new players to *Call of Cthulhu*, the investigator sheet is an excellent place to start. Briefly, talk the players through one of the pre-generated sheets associated with the scenario you've chosen to play, highlighting the following:

- **Top:** personal details and characteristics.
- **Next:** Hit point, Sanity point, and Luck point boxes.
- **Middle:** skills and their percentage values.
- **Bottom:** combat skills and weapons.
- **Reverse:** backstory entries, gear and possessions, as well as a quick rules reference section.

It's worth pointing out that investigator characteristics, like Strength (STR), Dexterity (DEX), and Intelligence (INT), as well as skills, each have a value between 1 and 100. The higher the number, the better their ability. If the players look at their investigators' skills, the ones with the highest values reflect their character's areas of expertise.

Keeper note: the default **Language (Own)** skill for most of the pre-generated investigators is English. Encourage players to change that to something that better fits their concept of that investigator; but if they do, ensure that all the investigators can still talk to each other! We suggest giving everyone 40% in whichever Language (Other) skill makes most sense for their group of investigators, if they don't already have something suitable.

Using Luck

If using the pre-generated investigators, have the players determine their Luck values before the game begins. To do so, have them roll 3D6, multiply the result by 5, and circle the appropriate number in the Luck box on their investigator sheet.

We recommend using the optional **Spending Luck** rule (*Call of Cthulhu: Keeper Rulebook,* page 99) when running the three scenarios, as this helps negate poor dice rolls and keep the action moving forward—especially important if you're limited on time. A brief outline of the Luck rules is below for those using the *Starter Set*.

Using these rules adds a new aspect to the Luck mechanic. In addition to calling for a Luck roll to determine the fickle hand of fate, the players can also spend their Luck points to adjust dice rolls. Often, this changes a failure into a success, but Luck points can also alter the degree of success as well (from a Regular

Time is Running Out…

to a Hard success, or from a Hard to an Extreme success). To adjust a skill roll (but not a Sanity roll or Luck roll), the player "burns" Luck points, spending the amount necessary to turn a failure into a success (or an increased level of success).

For example, if you have Climb 50% but rolled 55 (a failure), you could spend 5 Luck points to adjust the roll to 50 (making it a success). The only limit on Luck spending is the amount of current Luck held by the investigator. Be aware that should you need to make a Luck roll later in the game, you will be rolling against the new lower value!

Investigators can regain some of their spent Luck points at the end of each session of play by rolling against their current Luck value: if they fail the roll, they gain +1D10 points, otherwise, if they succeed in the roll, they gain no points!

Using the investigator with the lowest Luck as the monster's first victim—or in a group Luck roll to determine the availability of a weapon or much-needed equipment—can help the players realize that spending Luck is a double-edged sword.

Keep in mind, Luck points cannot affect pushed or fumbled rolls, weapon malfunctions, damage rolls, Sanity rolls, Sanity loss rolls, or, obviously, Luck rolls!

It's also possible to literally run out of Luck, so pacing the use of Luck points could make all the difference between investigators surviving an encounter or succumbing to the agents of the Mythos.

A Quick Exit

Skill Rolls

Some clues in the scenarios require a successful skill roll to uncover or decipher. When a new player makes their first skill roll, remind them that their skill value is a percentage, so to determine how well their character is doing, they roll percentile dice. If their roll is lower than or equal to their skill value, then they usually pass the test.

This is also an opportunity to explain the different degrees of success—**Regular**, **Hard**, and **Extreme**—as indicated by the numbers in the relevant boxes on their investigator sheet. A Regular success occurs when the dice result is equal to or under the value recorded in the large box next to the skill's name, but the two smaller boxes next to the skill number are also important. The top figure is half the investigator's value in that skill and indicates the value needed for a Hard success. The small number directly below is one-fifth of the investigator's value in that skill, and indicates the value needed for an Extreme success.

Hard and Extreme successes usually come with added benefits—usually more information or additional damage dealt on a combat roll; they are also important when dealing with opposed rolls—see the *Call of Cthulhu Starter Set*, ***Book 2*** (page 14), or the *Call of Cthulhu: Keeper Rulebook* (pages 82–84 for more details). Also, mention that investigators occasionally need to make a Hard or Extreme skill roll if their circumstances are particularly challenging—the scenario highlights these moments in the text of each scenario, where required.

If an investigator fails a skill roll, they can either spend Luck (see above) OR attempt to push the roll. Pushing the roll represents taking more time or risk to the task to justify another attempt; however, if they fail a pushed roll, the outcome will be worse (e.g., getting covered in blood, falling and hurting themselves, etc.). For more information on pushed rolls, see the *Call of Cthulhu Starter Set*, ***Book 2*** (page 14), or the *Call of Cthulhu: Keeper Rulebook* (pages 84–86).

Lastly, only call for a skill roll when the outcome could be dramatic, and agree on the goal (i.e., a successful outcome) with the player before making the roll—this sets the stakes and makes sure everyone understands what the roll means in terms of the story.

Bonus & Penalty Dice

Sometimes the prevailing conditions may affect an investigator's skill roll, either in their favor or against. If that is the case, you may ask the player to roll either a bonus die during favorable conditions or a penalty die during the opposite. For more on bonus and penalty dice, see the *Call of Cthulhu Starter Set*, ***Book 2*** (pages 14–15), or the *Call of Cthulhu: Keeper Rulebook* (pages 91–92). Each scenario includes suggestions regarding when to use bonus and penalty dice.

Remember: if imposing a penalty die, the player must select the worst (highest) possible result from the three D10s they've rolled. If awarding a bonus die, they keep the best (lowest) possible result instead.

Combat

When running a combat encounter, take time to manage the scene. Such encounters can be daunting at first, but with experience comes a familiarity with the mechanics.

Everyone involved in combat acts in descending DEX order (highest to lowest), unless they have a firearm ready, at which point they act at DEX+50. So, the person with the highest DEX acts first in that combat round, and, as soon as everyone has acted, a new round begins.

In combat order, ask each player what they want their investigator to do. What goal are they trying to achieve? If necessary, help them phrase that in mechanical terms: *"So, you want to shoot the monster? Okay, you need to roll below your Firearms skill"*—and so on.

Melee combat uses opposed skills rolls for resolution, usually a Fighting roll of some sort versus Dodge (for getting out of harm's way), the target's own Fighting skill (for fighting back), or a skill roll associated with a maneuver of some sort (e.g., flipping, disarming, etc.). By default, monsters and non-player characters always fight back, unless their description explicitly states they try to escape. This "always attack" tactic makes life easier for you, the Keeper, as well as giving the investigators a slight advantage.

Whoever gets the best degree of success in the opposed roll wins that round of combat and achieves their outcome; they may even be able to inflict a greater amount of damage, too, if they achieve an Extreme success. See the *Call of Cthulhu Starter Set, **Book 2*** (pages 18–19) or the *Call of Cthulhu: Keeper Rulebook* (pages 102–112), for more details on melee combat and Extreme damage.

Ranged combat, which usually means firearms, plays out slightly differently. While you cannot fight back against a bullet, you can "dive for cover" by making a Dodge roll. So, the gun wielder makes a straight skill roll to see if they hit. Set the difficulty using the distance from their target and whether the target successfully dove for cover (i.e., made a successful Dodge roll). Various penalty dice may apply depending on the circumstances. See the *Call of Cthulhu Starter Set*, ***Book 2*** (pages 18–20) or the *Call of Cthulhu: Keeper Rulebook* (pages 112–118), for more information on using guns in combat.

Remember, you cannot "push" opposed rolls in combat. Neither can you push Firearms rolls; however, if you are using the optional Luck spending rules (as recommended), investigators may spend Luck points to adjust their attack or dodge rolls. Other special rules relating to combat (e.g., outnumbered) are in the *Call of Cthulhu: Keeper Rulebook*, **Chapter 6**.

Sanity

Sanity is a key concept in *Call of Cthulhu*. Sanity points rise and fall over the course of a game, and Sanity determines whether the investigators can withstand encountering various horrors, as well as fear-inducing situations, without turning tail and running away.

If you have new players, spend time describing how Sanity points work before the session. Ask your players to find the circled number on their investigator sheet under the box labeled Sanity—this indicates their investigator's current Sanity points. When asked to make a Sanity roll, they must roll equal to or under that current score. If they roll above it, they fail the roll, and their poor investigator risks losing their hold on rationality. If they roll below it, they succeed, reducing or entirely negating any Sanity point loss.

The suggested losses for each roll are inline in the text where needed: for example, (1/1D4), the first number is the Sanity loss if the player succeeds at their Sanity roll; the second number tells you what die to roll to determine the investigator's Sanity loss if they fail their Sanity roll.

Insanity

Losing too many Sanity points, either in one go or cumulatively over the course of a scenario, can lead to insanity. Insanity can be either temporary, indefinite, or permanent. If an investigator loses 5 or more Sanity points at once, they may fall into temporary insanity. If they do, ask their player for an **INT (Intelligence)** roll—if successful, they have comprehended the horror and go temporarily insane. Choose or roll a result from the **Bouts of Madness** table—see *Cthulhu Starter Set, **Book 2*** (page 17), or the *Call of Cthulhu: Keeper Rulebook* (page 157)—the player applies that effect and acts accordingly for 1D10 rounds. Try to choose something appropriate to the scene and the horror, which builds on the investigator's state of mind and enhances their character, rather than something that is jarring or seems out of place. Working with the player concerned to agree what happens is good practice.

Better Hurry

Investigators go indefinitely insane if they lose one-fifth of their starting Sanity points. An investigator's "starting" Sanity points resets to be equal to their current Sanity points at the beginning of a new day, or if they're burning the midnight oil, whenever they pause to sleep or take an extended break. None of the scenarios in this book provide opportunities for investigators to recover and reset their starting Sanity points, but Keepers should keep this mechanic in mind if they decide to make alterations.

If an investigator's Sanity reaches zero, they go permanently insane. For more details on Sanity in the game, see the *Call of Cthulhu Starter Set*, ***Book 2*** (pages 16–17), or the *Call of Cthulhu: Keeper Rulebook*, **Chapter 8: Sanity** (page 154).

Sanity, and the loss of it, isn't always easy to portray well. Use the examples in the **Bouts of Madness** table to advise how the investigator acts while insane—the player concerned may also offer ideas—work together to build the story. Perhaps they gain some form of weird insight or clue about the issue at hand or act in a contrary way to their colleagues and put themselves first rather than their colleagues.

"Read Aloud" Text, Obscure, & Obvious Clues

The scenarios in this book use "read aloud" text (italicized) to help set the stage for the investigators as they conduct their investigations. Keepers can read this text aloud or paraphrase its contents as desired. The scenarios also use the "Clues and Leads" system. Throughout play, investigators can find clues that reveal story details and provide insight into the mysteries at hand. The scenarios summarize these clues periodically in the sections marked "Leads." Clues have two categories for easy reference:

- **Obscure:** the clue is not vital to the progress of the scenario, but they often add interesting detail or reveal alternative routes and tactics for investigation. Obscure clues generally require a skill roll to uncover.
- **Obvious:** the clue is vital to the progress of a scenario. They're usually uncovered without a skill roll, although a skill roll might determine factors like how long it takes to uncover an obvious clue or whether the investigators create new complications while uncovering the clue.

CHAPTER 1: A LONELY THREAD

A Lonely Thread is a scenario for up to four players, set in the 1920s near Arkham, Massachusetts. It has a scalable run time of one to two hours. The investigators, while visiting their learned friend Joshua Thomas at his remote cottage in the Arkham hills, must detect and then destroy a parasitic alien that is puppeteering the poor man.

SCENARIO STRUCTURE

If you plan to run **A Lonely Thread** as a one-hour scenario, consider using the suggested timings below as a guideline. If you have more than four investigators or wish to create your own rather than use the pre-generated ones provided, expect each section to take roughly twice as long as the time listed here. Remember, these timings are only suggestions, so feel free to adjust them to best fit your game and the time you have available.

- **Set Up:** the Keeper provides an overview of the pre-generated investigators on offer, or the most suitable occupations if the players wish to create their own characters; give any new players a quick overview of the key rules (e.g., making a skill roll, using Luck). Players select or create their investigators and introduce them to the rest of the group.
- **Start: The Invitation:** (5–10 minutes in) after confirming the players are ready, the Keeper reads or paraphrases the read-aloud text, answering any questions that arise. Play begins as investigators approach Thomas' cabin.
- **Meeting Joshua Thomas:** (10–30 minutes in) the investigators arrive at Thomas' cabin and speak with him. They slowly gather information about what affliction has befallen their friend, quizzing him and exploring his home.
- **Confronting Joshua Thomas:** (30–40 minutes in) the investigators confront Thomas, or he becomes hostile and provokes an encounter; once they have dealt with him, they can continue their enquiries.
- **The Beast in the Wood Cellar:** (40–55 minutes in) the investigators either locate the alien beast in the wood cellar, or it emerges fully grown and attacks.
- **Conclusion:** a short epilogue, with the Keeper summarizing the aftermath.

ABOUT THE INVESTIGATORS

The pre-generated investigators are friends and associates of Joshua Thomas. They have accepted his invitation to visit his vacation cabin. Upon discovering that the professor is unwell, they should be concerned enough for his well-being to help the poor man, even if they only act out of selfishness.

Keeper note: give players the opportunity to customize their pre-generated investigators; after choosing names and genders, provide each with 50 additional skill points to distribute among any skills except for Cthulhu Mythos and Credit Rating.

The Athlete

A student at Miskatonic University, the Athlete has only maintained a passing grade by befriending Professor Thomas and appealing to his kind nature. Thomas provided extra tuition and put in a favorable word (or two) when the Athlete failed their final exams. With new term papers due soon, the Athlete is visiting Thomas to ask for help again.

- **Traits:** friendly, eager, and strong but it takes you longer to learn things; the pace of the academic calendar is frustrating.
- **Roleplaying hook:** needs Professor Thomas' help with their coursework.

Opposite: A Lonely Thread

The Antiques Dealer

A longtime friend of Joshua Thomas, the Antique Dealer is visiting to socialize with their trusted companion and seek his advice on what recent finds from archaeological digs mean for the antiquities market.

- **Traits:** generous and kind.
- **Roleplaying hook:** wants to relax and enjoy Thomas' woodland cabin.

The Chess-Master

More friendly rival than a true friend, the Chess-Master is visiting to proudly boast about their recent professional exploits in a bid to impress Joshua Thomas.

- **Traits:** convinced of their own intelligence, sometimes appears belligerent and condescending.
- **Roleplaying hook:** hopes to prove they are as smart or even smarter than the aging Professor Thomas.

The Scientist

Fascinated by Thomas' work studying ancient technology, the Scientist is an avid amateur archaeologist and sees the visit as a chance to learn from a leading authority.

- **Traits:** prefers to avoid being the center of attention and becomes flustered if put on the spot.
- **Roleplaying hook:** a fan of Professor Thomas and is looking forward to meeting him.

Additional/Alternate Investigators

If your group has fewer than four players, they can choose whichever investigator appeals most to them. Optionally, include the other investigators as non-player characters (NPCs), providing a convenient source for replacement investigators should something dreadful happen to their main character(s).

If you have more than four players, either create more investigators to expand the roster or help your players design their own. Two suitable additions could be a Journalist and an Old Flame. The Journalist could be a reporter with a local Arkham newspaper, visiting to gather information for a story on the eccentric professor. The Old Flame could be a former close companion of Thomas' from many years ago who is visiting to reconnect.

If, on the other hand, your players want to create their own investigators, or use existing ones, they need a pre-existing reason to visit Professor Thomas. The simplest solution is to make them friends or acquaintances of Thomas. They could have met him through Miskatonic University, his work as an archeologist, or they could be former classmates. Alternatively, Thomas could employ investigators in some capacity to care for his cabin, with them carpooling with the other investigators out of convenience.

Useful skills for this scenario include Library Use, Listen, Psychology, Spot Hidden, Stealth, and a social skill (Charm, Fast Talk, etc.), or a combat skill (Brawl, Firearms).

KEEPER INFORMATION

Joshua Thomas is an experienced archeologist with extensive knowledge of the Cthulhu Mythos. He regularly consults with those who share his interest in the "true nature" of the world. Over the years, he has mentored associates in their study of the occult and the Cthulhu Mythos. As part of this process, he regularly invites guests to his vacation home to converse, compare notes, and occasionally share a glass of bootleg whiskey. The investigators in this scenario are among his newest invitees.

Recently, Thomas has been studying a peculiar fragment of thread found in a forgotten box of relics from a decades-old archaeological dig. Thomas discovered the thread had mysterious properties and began experimenting with it. Unfortunately, he failed to take proper precautions. The night before the investigator's arrival, an alien parasite used the thread as a magical gateway to slip between dimensions and emerge into our world.

The Parasite is a tangled mess of nerve-like fibers—it looks like a cluster of wriggling dark hair. The creature latched on to Thomas while he slept and now hangs, leech-like, from the center of his lower back. It uses needle-sharp tendrils wrapped around his spine to control the poor man like a puppet.

The Parasite wants to grow. It can initiate a horrible biological mutation, warping a human into a powerful vessel, but the process is dangerous, and Thomas, due to his age, is unlikely to survive. Thus, the Parasite attacked a more robust host—his housekeeper, Mrs. Susan Charnel. It subdued her, took her into Thomas' wood cellar, and wrapped her in a cocoon of neural tendrils. In the dark cellar, she is metamorphosizing into a new and deadly host—known as the Beast.

When the investigators arrive to meet Thomas, Mrs. Charnel' s transformation has just begun. Spotting these new arrivals, the Parasite decides to impersonate Professor Thomas and stall the investigators until the new vessel has grown strong enough to dispose of them—after this, the Parasite aims to join with the Beast, giving it a new, stronger body. The investigators must discover the danger and destroy the Parasite and the Beast within the cocoon if they hope to survive.

A LONELY THREAD

A plan of the hunting cabin.

SCALE IN IMPERIAL YARDS

0 2 4 6 8 10

First Floor

Second Floor

Workshop

Wood Cellar

Explanation

1 Living room
2 Kitchen
3 Guest room 1
4 Guest room 2
5 Pantry
6 Guest room 3
7 Closet
8 Guest room 4
9 Closet
10 Bathroom
11 Master bedroom
12 Study
13 Chemistry workshop
14 Cocoon

Above: Joshua Thomas

DRAMATIS PERSONAE

Joshua Thomas, ***age 74, possessed occult investigator***

Thomas was born in Arkham, Massachusetts. He studied archeology at Miskatonic University before leaving to travel the world and unlock the secrets of the past. During his illustrious career, Thomas became aware of the existence of the Cthulhu Mythos, thereafter broadening the scope of his research to delve into the secrets of the cosmos.

With his investigating years well and truly behind him, the elderly man retired and took up a part-time professorship at Miskatonic University's School of Archaeology. He passes the time educating the next generation of Mythos investigators. Thomas is a kind fellow who, even well into his seventies, brims with infectious curiosity.

- **Description:** lean with neat but wispy gray hair, his frame slightly stooped with age.
- **Traits:** he acts out of character and seems confused and physically unwell.
- **Roleplaying Hooks:** Thomas is under the control of a parasite from another dimension. The parasite has none of Thomas' memories and must stall investigators while its new vessel—attached to housekeeper Susan Charnel—grows in the wood cellar. It is a fundamentally alien being who has trouble imitating human etiquette.

START: THE INVITATION

Begin the scenario by reading or paraphrasing the following to the players.

Read Aloud

Professor Joshua Thomas is well-known as a brilliant archeologist whose work has been critical in broadening our understanding of the ancient world. His research into the esoteric practices of many cultures has thrown light on ancient beliefs, making him an authority on the occult.

Now retired, other than some part-time work at Miskatonic University, Thomas has become something of a socialite. He happily lends his expertise to those who visit his vacation cabin, situated just an hour or so out of Arkham. Over the years, he's become a friend, rival, or mentor to many.

Our story begins one bright morning in late September, just as your car crests over a ridge on the hilly drive up to Thomas' cabin. When you arrive, you intend to catch up with the professor, compare notes, and perhaps share a discreet glass of whiskey.

Give the players an opportunity to introduce and describe their investigators. As part of this process, ask each of them to make a **Charm**, **Occult**, or **Credit Rating** check. Success means their personality, expertise, or fame, has previously endeared them to Thomas—they have visited his cottage before.

- The **Charm**, **Occult**, or **Credit Rating** check determines how close investigators are to Thomas: a high level of success implies an investigator is more friendly with the professor.
- If they got a Hard success or higher, provide them with **Handout: Thread 1**, which is a floorplan of the cabin, and explain that, on a previous visit, they met Thomas' housekeeper, a polite woman in her mid-30s called Mrs. Susan Charnel.
- Allow investigators who succeeded with this check to add a bonus die later, when they roll to detect Thomas' unusual behavior.

Once introductions are complete, the investigators arrive at the cottage. Proceed to **Meeting Joshua Thomas** (following).

Keeper note: the longer it takes the investigators to realize they are in danger, the longer the gestating vessel in the wood cellar has time to grow. Investigators who know Thomas well probably realize more quickly that something is wrong with him.

Leads

- **Meeting Joshua Thomas** (following): investigators meet their host (obvious).

MEETING JOSHUA THOMAS

Read Aloud

After climbing through winding roads, you pull up outside Thomas' cottage. It's made from pine logs and is surprisingly large. The structure sits in a cleared section of land overlooking a small river. The forest stretches into the distance in all directions, save for the stretch of unpaved driveway on which you have come.

The two vehicles parked outside contrast noticeably: a nicely kept Ford Model T and a dusty Chevrolet Series FB. You pull up next to these, park, and clamber out. The cottage stands quietly before you. The plants in the nicely kept garden beds rustle as a cool breeze blows through. When you approach the front door, it swings open and a tall white-haired man in a smoking jacket looks out. This is Professor Joshua Thomas. He steps outside and greets you fondly.

The man at the door is Joshua Thomas in body only. The alien Parasite controls his every move. The Parasite does not know the investigators or what they are doing here. Its goal is to stall them until its vessel in the wood cellar finishes growing.

- Thomas greets the investigators warmly and invites them inside.

Keeper note: this roleplay-driven scenario proceeds largely at the pace the investigators set for themselves. Your job as Keeper is to introduce Thomas and present how oddly he is acting. The investigators should notice something is afoot and start snooping around for answers. Focus on portraying Thomas' strange behavior and creating a sense of uncertainty for the investigators.

Allow the players chances to come up with interesting ways to confirm their suspicions about Thomas, and allow these efforts to create dramatic moments. The upcoming section, **Speaking to Joshua Thomas** (page 18) suggests how these interactions could take place.

Proceed with the scene described in **Speaking to Joshua Thomas** (page 18) until the investigators take any drastic action, and then proceed to **Confronting Joshua Thomas** (page 20). The gestating monster emerges and attacks if investigators dawdle for too long, as described in **The Ticking Clock: They Grow Up So Fast** (page 18). The scenario concludes when investigators have dealt with the Parasite and the Beast, or have been defeated themselves. At that point, proceed to the **Conclusion** (page 28). A description of Thomas' home is in **The Cabin** (page 21).

Leads

- **Speaking to Joshua Thomas** (following): investigators converse with their host (obvious).

THE TICKING CLOCK: THEY GROW UP SO FAST

The gestating vessel needs roughly three more hours before its metamorphosis completes. When ready, it bursts from the wood cellar and rushes to attack the investigators. If investigators find the creature and engage it before it finishes gestating, it is weaker and easier to kill—see **The Beast in the Wood Cellar** (page 26) for information on the creature's tactics.

It's important that the Keeper keeps a rough idea of how much time is passing in-game. Use your best judgment to estimate how long it takes the investigators take to talk to Thomas and search his cottage. It's up to you exactly when time runs out and the vessel emerges. Here are some guidelines to help you decide when the moment is right:

- Estimate three hours of in-game time and have the vessel emerge once the clock runs out. This method is perfect for experienced Keepers.
- For a more structured approach, allow investigators to dawdle twice. Perhaps they bide their time, questioning and then requestioning Thomas, waiting for the perfect moment to confront him. Then they rest or something distracts them before searching the cottage. If they then dawdle a third time, the vessel emerges and strikes. Dawdling consists of a full narrative beat in which the investigators make no real direct progress.
- For a more formal method, allow each investigator to take two significant actions per hour. Any action requiring a skill roll counts toward this number, except for incidental checks or those that occur as part of a chase or combat scene. Explain to the players when they are beginning an action that it will take some time. Once they use all their checks, the vessel emerges.
- Alternatively, wait until the last 20 minutes of the session. If the investigators haven't already found the vessel, it emerges for a climactic final battle.

SPEAKING TO JOSHUA THOMAS

Read Aloud

Thomas is every bit the gracious host. He invites you inside and tells you to make yourself comfortable. Before long, you're seated and ready to converse. Thomas sits calmly, eyes flickering from one of you to the next. He seems to be waiting politely for you to start the conversation.

The Parasite can fake human interaction; however, it doesn't have any of Thomas's memories. It tries to appear familiar and non-threatening to avoid a confrontation. It attempts to make small talk without saying or doing anything to compromise itself. A useful trick is to have the Thomas-Parasite ask questions rather than answer them.

Roleplay a conversation with the investigators and try to slowly guide them into becoming suspicious. Here are some ways the Thomas-Parasite can attempt to stall for time—others are possible, based on how the conversation goes:

- It asks them to describe their journey to the cottage.
- It asks them what they have recently been doing.
- It asks them why they have come to the cabin—what do they seek?
- It uses any excuse to leave the room for a few moments, drawing out every interaction.
- It embarks on a long and irrelevant story about a piece of furniture or another unimportant item—but only something it can see in this room or the master bedroom, as it has no memory of anything else to talk about.
- It offers investigators refreshments, like a glass of water—but doesn't know how to make coffee or tea, so brings in coffee beans or tea leaves floating in cold water, and so on.

Throughout the scene, the Thomas-Parasite should take actions that hint at its alien nature to the investigators. These might be subtle missteps, such as using unusual words, like "sustenance" instead of "food," evading questions about the past, or forgetting how to smoke a pipe (something that Thomas usually does frequently). The Keeper could call for a Know roll to have investigators who are close to Thomas notice this fact.

The Thomas-Parasite could also make obvious mistakes, such as not knowing how to interact with a kettle, moving bizarrely and unnaturally, or occasionally shifting into foreign or even an inhuman language without realizing it. Other quirks could be laughing when inappropriate, raising or lower his voice at odd times, or staring out a window and ignoring what the investigators are saying.

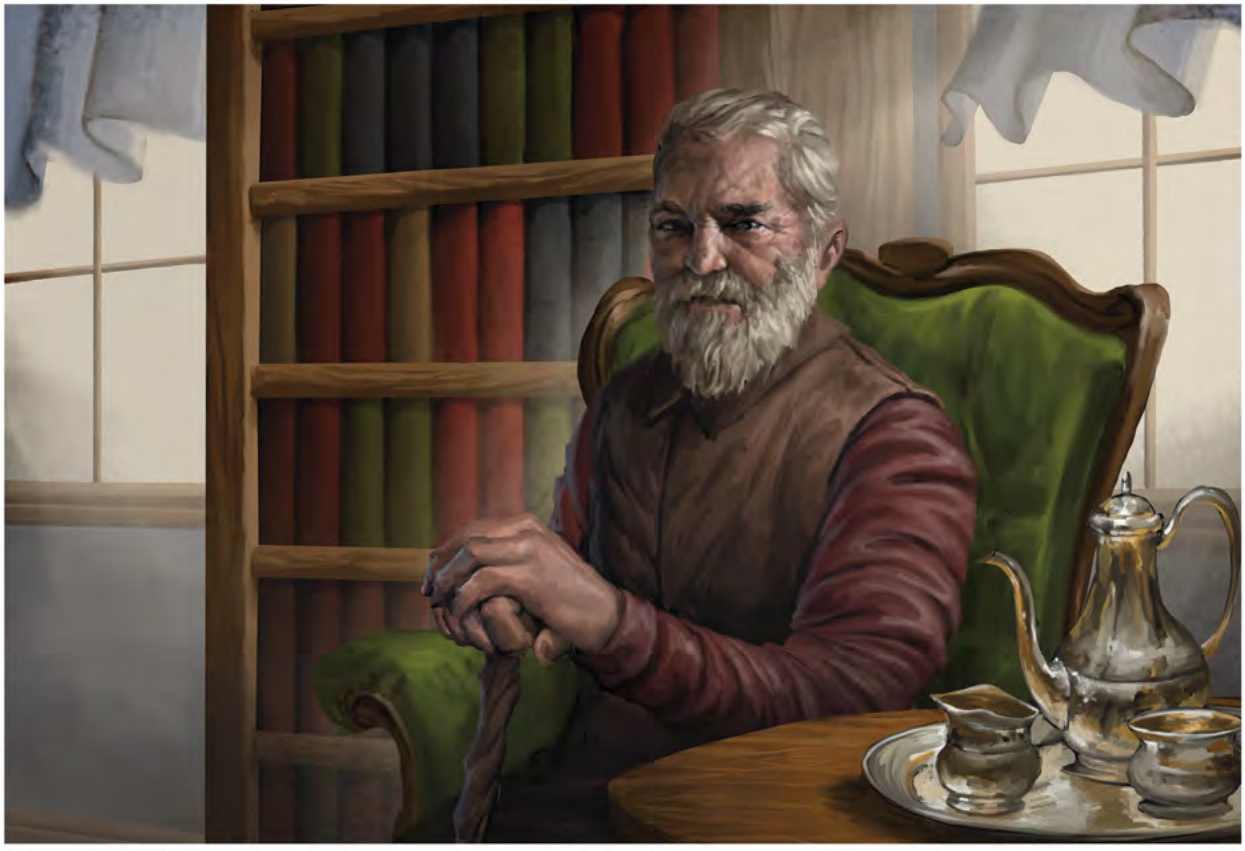
Have the Thomas-Parasite take the actions mentioned above and/or invent your own. Hint at the truth to investigators. The longer the scene goes, the more the mistakes accumulate.

Encourage suspicious investigators to propose ways to confirm their concerns. Orchestrate the following moments to prompt hesitant investigators into acting—supplement these suggestions and/or replace them with ones of your own as necessary:

- After some conversation, have investigators make a **Psychology** roll to confirm Thomas' unusual behavior. Provide a bonus die to investigators who know Thomas well. A Regular success confirms that he appears stressed or unwell. A Hard success or better reveals additional details, such as his missing memories, his abnormal movements, or that he is definitely hiding something.
- When Thomas is nearby, have investigators make a **Spot Hidden**, **First Aid**, or **Medicine** roll to notice that his jacket bulges slightly—this strange lump is the Parasite latched onto his flesh.
- A successful **Persuade**, **Charm**, or **Fast Talk** roll can lull the Thomas-Parasite into making a mistake during the conversation. The Parasite bases its behavior on fragments of human memories its species gleaned through the ages. Perhaps it calls an investigator by the wrong name, confidently declares that the year is 1650, or mentions the glorious "Danish" woodlands outside.
- Investigators may attempt a **Stealth** roll to quietly follow Thomas when he leaves the room—they catch him lifting his smoking jacket to adjust the positioning of the Parasite attached to his spine.
- Investigators could simply ask blunt questions. For example, unless they've said it aloud, the Thomas-Parasite won't be able to give the investigators their own name.
- Look for an opportunity to steer the conversation toward a topic that the Parasite cannot discuss; thus, highlighting Thomas' oddness.

Balance these hints with the Thomas-Parasite attempts at misdirection. It seizes on details the investigators provided and extrapolates from this. It might change the subject if it thinks investigators are beginning to realize something is amiss. It might feign anger or sickness to explain away a serious mistake. Although it does not know the name "Mrs. Susan Charnel," it will (above all else) attempt to convince the investigators that there is no one else on the property.

The Thomas-Parasite also tries to keep the investigators from wandering upstairs or outside, where there is evidence of its existence—details on the cabin's rooms are in **The Cabin**



Speaking to Thomas

(page 21)—use this if the investigators manage to look around (assuming the Thomas-Parasite doesn't try to stop them).

Eventually, the investigators should become confident enough to confront the Thomas-Parasite. Alternatively, the Thomas-Parasite might force a confrontation once it realizes the investigators have definitively caught him out. If the investigators take too long, the vessel emerges and attacks—see **The Beast Emerges** (page 27).

Keeper note: take care to adjust your portrayal of Thomas based on the reactions of your investigators. This scenario works best when you create suspicion but do not make the truth too obvious. Investigators should be probing to confirm that something is wrong. You don't want them to immediately realize something is amiss and leap to action or to remain so confused that they dawdle for too long. Remember to be subtler if your players are experienced roleplayers, whereas, for novice players, you might introduce more glaring evidence.

Leads

- **Confronting Joshua Thomas** (page 20): the investigators note that Thomas stops at nothing to distract them. He must be hiding something important and so they confront him (obscure).
- **The Beast Emerges** (page 27): the investigators might have suspicions, but they have not acted in time (obvious).

CONFRONTING JOSHUA THOMAS

This scene begins when investigators physically move against the Thomas-Parasite or force it into a situation where talking is of no further benefit. When the investigators reveal its treachery, the Parasite attacks. It makes use of makeshift weapons, like a fire poker, bottle, whiskey glass, or whatever else is available to augment its attacks—use the **Thomas-Parasite** profile (page 30).

Read Aloud

Thomas' face goes blank. He suddenly lets out a shriek and surges toward you, attacking with savage abandon.

Since it is inhabiting the body of an elderly man, investigators will find it easier to subdue or dispatch the Thomas-Parasite. Remember that rather than attack, investigators can make a fighting maneuver to knock down or otherwise subdue (see *Call of Cthulhu Starter Set*, ***Book 1***, pages 19–20, or *Call of Cthulhu: Keeper Rulebook*, pages 105–106).

- When the Thomas-Parasite can no longer fight, the Parasite detaches itself and scurries away up the wall and across the ceiling. It's headed for the nearby stairwell (**Second Floor**, page 22).
- Ask nearby investigators for a **Spot Hidden** roll if they are not already aware of the Parasite and are actively watching for it. A successful roll means they notice the Parasite fleeing.
- If they then succeed with a **DEX** roll, they can grab or squash it with a well-timed stomp. If failed, they notice the creature too late or are not quick enough, and do not have the chance to intercept it before it races upstairs.
- Seeing the Parasite for the first time provokes a **Sanity** roll (1/1D4 loss).

If it survives, the Parasite scampers upstairs to the study and escapes out through the window. A successful **Track** roll lets investigators follow its trail of watery blood droplets—the Parasite hurries to the wood cellar to protect the gestating vessel (see **The Wood Cellar**, page 25).

If it is dead or has escaped, the Parasite can no longer stop the investigators exploring the cabin—see **The Cabin** (page 21). Their search should eventually lead them to the **Wood Cellar** (page 25) and a confrontation with the vessel—**The Beast in the Wood Cellar** (page 26).

THE INJURED JOSHUA THOMAS

If the investigators manage to subdue the Thomas-Parasite, the real Thomas may survive. The parasite's attack has left Thomas injured and driven temporarily insane—its tendrils latched onto the nerves to his brain.

If injured or subdued, "Thomas" lies on the ground, twitching and muttering—the sight of their friend in this state—caused by them—provokes a **Sanity** roll (0/1 loss).

- Unless treated, Thomas soon dies of shock. A successful **First Aid** roll stabilizes him long enough for the investigators to speak to him and race him to a hospital at the scenario's end.
- A **Medicine** roll requires a Hard success to achieve the same result; however, it treats Thomas more thoroughly and buys more time: apply a bonus die to any rolls made to communicate with Thomas after making a successful Medicine roll, or allow an additional social skill roll to get the information from him.
- If investigators succeed with a **Listen**, **Psychology**, or **Persuade** roll, they can communicate with Thomas enough to hear him say, "Charnel… the cellar" or else can get him to feebly point toward his workshop outside the cabin.

Leads

- **The Cabin** (following): the investigators search the cabin (obvious).

- **The Wood Cellar** (page 25): the investigators follow the trail of the Parasite or learn from Thomas that something is wrong in the wood cellar (obscure).
- **The Beast Emerges** (page 27): the investigators have dawdled too long (obvious).

THE CABIN

Thomas' cabin is a well-made, two-story structure built from solid pine. It is well stocked and maintained. The first floor has a living room, kitchen-dining room, and two guest rooms. A staircase leads to the second floor with the master bedroom and study, and two further guest rooms.

FIRST FLOOR

Living Area

A large comfortable room complete with plush chairs, a coffee table, a fireplace, a liquor cabinet, and several proudly displayed bookshelves. When necessary, an extra cot can be set up in here for visitors.

- A successful **Spot Hidden** roll notices that Thomas has made none of the standard guest-hosting preparations: the fireplace is full of ashes rather than wood, the liquor cabinet glasses are still upside down, and neither the coat stand nor boot rack have space for visitors.

Kitchen & Dining Area

A wood stove radiates heat into the main house, while a fitted, wooden countertop holds a range of provisions. The washing sink lies below a window looking to the east of the property. A storeroom holds various housewares and laundry.

- From the food and drink supplies in there, it's clear that Professor Thomas stocked up with enough food for (number of investigators) guests.

Guest Bedrooms 1 & 2

These are sparse but homey rooms. The beds have been slept in and have not yet been made up for new guests. In fact, each room has a pile of fresh linens, presumably ready for changing the bedsheets.

- If any investigators have visited before, they know that on their previous visits the beds and rooms were all made before they arrived by Thomas' housekeeper, Mrs. Susan Charnel.
- Otherwise, a successful **Know** roll assumes the housekeeper should have made the guest beds before the guests arrived.

SECOND FLOOR

The staircase leads to two more guest rooms, as well as the master bedroom and Professor Thomas' study.

Guest Bedrooms 3 & 4

Like the ones downstairs, each has unmade beds, with a pile of fresh linen left in a corner.

Master Bedroom

A plush and comfortable bed, with armchair and dressing stand.

- Tossed about and lying on the floor are various personal items including a clothes brush, comb, coffee mug, broken drinking glass, and a pair of scissors. There is no apparent rhyme or reason to their scattering across the floor.
- A successful **Psychology** roll suggests that whoever created this mess was gripped by some kind of mania.

Keeper note: the Parasite took control of Thomas' body in here. As it learned to manipulate his body, it picked up, examined, and tossed random objects around the room.

- A successful **Spot Hidden** (or a thorough search) detects a pool of dried blood on the bedspread, obscured by the linen.
- A successful **First Aid**, **Medicine**, or **Science (Biology)** roll determines that the injury occurred in the last 12 hours and must have come from a significant wound, likely in line with the lower back of the bed's occupant.
- Otherwise, the room contains Professor Thomas' clothes and personal effects.

Study

Filled with books and wooden cabinets. A large desk faces northward, overlooking the rear, with the outhouse and workshop in view.

- Sitting on the desk is a diary.

Keeper note: the diary is Thomas' account of his day-to-day life, detailing mundane affairs like his gardening and his visitors. Occasionally, the veteran investigator makes (deliberately?) vague allusions to his ongoing research.

- The diary's last entry, made yesterday, is concerning. When discovered, give the players **Handout: Thread 2** (following).

OUTSIDE

In front of the cabin are two well-tended flower beds, while at the rear are two vegetable and herb patches. Parked near the flower beds are two cars plus the investigators' vehicle. Behind the cabin is an outhouse and a dirt trail leading to a workshop. Dense forest presses in on three sides.

- When they exit the cottage, the investigators can attempt a **Track** roll to notice recent sets of Thomas' boot prints making frequent trips to and from the workshop.

The Garden & Cars

The flower and vegetable beds are unremarkable, but it's clear someone tends them, and the plants look healthy. The outhouse is functional and clean. The two cars at the front are likely to provide useful information:

- The Chevrolet Series FB is dusty and its wheels covered in dried mud, indicating no one has used it in some time. It's unlocked. Checking inside, it's clear that it belongs to Professor Thomas.
- The Ford Model T has a fresh coat of wet mud, which suggests it was driven as recently as this morning. Inside, a successful **Spot Hidden** roll notices an open day planner sitting in the passenger footwell—its open page can be read through the window. The planner shows several other jobs scheduled for today at nearby properties, with the first being "Prof. Thomas – clean and ready for guests."
- Investigators who have visited the cabin previously, know the Model T belongs to Mrs. Charnel, the housekeeper.

OTHER CLUES IN THE DIARY

What else is in Professor Thomas' diary is up to the Keeper to determine. Most, if not everything else, has no bearing on the Cthulhu Mythos or other sinister secrets, although the Keeper can choose to seed clues leading to future adventures in here, if desired. There could even be tantalizing snippets connected to the other scenarios in this book.

For example, a veteran investigator like Thomas would have notes about following up on the news article about the mummified remains from "Bits and Pieces." An annotated local news article about the recently intensified effect of aurora borealis around the Chugach Mountains would provide a link to "Aurora Blue."

HANDOUT: THREAD 2

For years, I've resisted the urge to detail my studies of the mysteries of the universe in this diary. I know all too well that letting memories of dark forces bleed into your everyday life is a surefire path to the Abyss. But damnation, I must get these thoughts down.

The object from the Cairo dig site, which I have taken to calling the Lonely Thread, is decidedly not of this earth! There's no doubt about that. This artifact is active. It responds to something unseeable. Something from elsewhere. It's as if an invisible force tugs upon it. I believe this strange wire could be the secret to reaching beyond, perhaps to dimensions beyond our perception.

Previously, the thread's movements were erratic. Based on my assumptions that the thread is somehow entangled with an otherworldly counterpart, I moved it in accordance with simple counting systems, Morse code, and a variety of other communication techniques. Today, I believe I have noticed a pattern of response. Dare I hope that I have established communication with whatever is pulling on the wire from the other side?

Enough for now. I'll see to more tomorrow before my guests arrive. I'll destroy this entry after breakfast and re-transcribe it into my manuscript in the workshop. Best to keep this sort of research carefully hidden away.

Explanation
1 Cabin
2 Workshop with trapdoor inside
3 Outhouse
4 Parked cars
1
2
3
4
A LONELY THREAD
A map of the area.
SCALE IN IMPERIAL YARDS
0 2 4 6 8 10

The investigators wishing to enter the Model T need a successful **Locksmith** roll, or they could smash a window. Those entering the car find the day planner without a roll, if they haven't already seen it. Additionally, a successful **Spot Hidden** roll made while inside the vehicle discovers a .32 revolver (1D8 damage) and box of ammunition stashed inside the glove compartment.

The Workshop

Thomas' workshop is almost the same size as the cabin. It is of a more recent construction and has an external generator to power electric lights. It contains a few tools for maintaining the grounds, but, in the main, the workshop's space consists of tables holding scientific equipment—used by Professor Thomas in his research of strange relics and occult practices. The room is a precisely controlled mess, understood only by Thomas himself.

- There are drafting tables, a chemistry kit, odd scientific devices, and haphazardly piled books at random intervals.
- A lantern hangs on a nail near the door.

Searching the Workshop

A successful **Library Use** roll decodes Thomas' chaotic organizational system, allowing the investigators to quickly search the room—apply a bonus die to the roll if investigators have found **Handout: Thread 2** and are aware of a "manuscript" somewhere in the workshop. With a success, the investigators find a dossier of collected research notes—see **Joshua Thomas' Manuscript** (p.26). If they fail the roll, they must conduct a thorough search, taking 30 minutes or more to find the manuscript. As they look about, they come across the "thread" Thomas was using for his experiments.

The Lonely Thread

The thread—a long cream-colored "wire," about the length of a forearm—is mounted inside a carpenter's vise and surrounded by piles of scientific monitoring equipment, including a Gauss meter (magnetometer).

- Occasionally, the thread frantically wriggles of its own accord—seeing the thread move on its own provokes a Sanity roll (0/1 loss).
- If released from the vise, the thread flops onto the ground, slowly undulates, and begins inching its way toward the wood cellar entrance to try and join its brethren.
- It is an utterly alien object; a successful **Natural World** or **Science (Biology** or **Zoology)** roll determines it is unlike anything on earth.

Trapdoor

Searching about (no roll) reveals an unlocked cellar trapdoor mounted in the workshop's floor.

Thomas' Workshop

Keeper note: investigators who rolled a Hard success at the beginning of the scenario and received the layout of the cabin are already aware of the wood cellar in the workshop, which they remember Professor Thomas talking about on their previous visit. If they don't think to check for the wood cellar, the Keeper should remind them it exists.

The Wood Cellar

A staircase leads down into a dark room. There's a sinister and unwelcoming atmosphere here.

- Before heading down, a successful **Listen** roll notices strange gurgling sounds.

Read Aloud

The wood cellar reeks of a cloying musk, reminding you of something like stale laundry. It is pitch black down there. You descend the stairwell into a low-ceilinged room. Your feet sink deep into a tangle of what at first feels like loose straw.

If the investigators do not have a light source, continue with:

It's hard to make anything out in the darkness. Without a flashlight or some other light source, you will be stumbling around in the dark.

Keeper note: investigators need a flashlight or lantern to see what's down here—both items are somewhere in the

Opposite: The Area – Keeper Version

workshop; while the lantern is clearly hanging on the hook, the flashlight requires a **Spot Hidden** roll to find. Otherwise, if stumbling around in the cellar in the dark, impose a penalty die for actions requiring "sight," such as **Spot Hidden** and combat actions—in this event, the investigators hear, rather than see, the Beast as it emerges and attacks.

If the investigators already have a light source, continue with:

You quickly realize it's not straw on the floor but rather hairlike strands of pale, wriggling wire. A blanket of the stuff covers every inch of the floor and climbs up the walls, too. It all seems to be feeding into a giant, human-sized cocoon suspended from the ceiling. It dangles just a few inches off the ground, held up by yet more of the weird wires.

A terrifying, ripping noise comes from deep within the mass. The cocoon shudders, twisting, and then bursts open! Something horrid slumps onto the floor, a hunched and hulking thing, like a human but thicker and unnaturally swollen. From its glistening flesh, strands of the wriggling wires poke out like tendrils, tasting the air like a thousand tiny tongues.

Realizing it's not straw on the floor and then seeing the Beast emerge from its cocoon provokes a **Sanity** roll (1/1D8 loss).

Leads

- **The Beast in the Wood Cellar—Confronting the Beast** (following): the investigators discover the Beast (obvious).

JOSHUA THOMAS' MANUSCRIPT

The manuscript is a collection of notes made while Thomas experimented on a strange piece of wire, which he recovered decades ago from a dig in Egypt. He writes that he had forgotten about the wire and rediscovered it hidden away in a storage container. The papers contain his theories regarding using the "lonely thread" to contact other worlds. He mentions several times that he should really lock the thread away in his wood cellar until he is sure it is safe, but there's no mention of him ever carrying this out.

Keeper note: like Professor Thomas' diary, the Keeper has the option of inserting clues and leads for future adventures into the manuscript, which the investigators could discover when they, later, read the papers fully. See **Other Clues in the Diary** (page 22) for suggestions.

Joshua Thomas' Manuscript
English, Joshua Thomas, handwritten, 1920s

- **Sanity Loss:** 1D3
- **Cthulhu Mythos:** +1/+2 percentiles
- **Mythos Rating:** 9
- **Study:** 4 weeks

THE BEAST IN THE WOOD CELLAR

The investigators should eventually descend into the cellar to face the vessel—proceed to **Confronting the Beast** (below); otherwise, if they have delayed, it emerges from the depths first and attacks—proceed to **The Beast Emerges** (page 27).

- If the investigators locate the Beast before it has fully grown (three hours from the scenario's start), halve its hit points, remove its armor, reduce its Fighting skill to 20% (10/4), and reduce its Dodge skill to 10% (5/2).
- If the investigators dawdle and the Beast finds them first, its metamorphosis is complete.
- **The Beast's** profile is at the end of the scenario (page 31).

CONFRONTING THE BEAST

In the cellar, when the Beast attacks, the threads on the floor attempt to seize any investigators who are standing on them—call for a **DEX** or **STR** roll (player's choice): if successful, the investigators can twist or break free of the threads; if failed, an investigator is pulled or knocked down to the ground, caught by the twisting threads and is incapacitated—on successive rounds the investigator can attempt to break free and stand up with a **DEX** or **STR** roll.

Repeat this roll at the beginning of each round of combat until they are free (or not!). Freed investigators, not caught up in fighting the Beast, can assist a trapped colleague, providing a bonus die to the DEX or STR roll.

While threads do not attack investigators who linger at the top of the stairs, they don't have much of a sightline on the action below. They must enter the cellar if they want to effectively help. Remember, investigators must make a **Sanity** check (1/1D8 loss) the first time they encounter the vessel.

This is a dangerous fight. The Beast is a deadly foe, but skillful investigators can beat him with smart tactics and a little luck. The good news is that the investigators found the

Beast before it completed its growth cycle, so it has reduced capabilities and no armor.

Option: The Parasite

If the Parasite is still alive, the Keeper has the option for it to join the fight—either surprising and attacking anyone in the workshop who decided not to enter the cellar, or emerging through the ground in the cellar.

- When the Parasite is about to attack, grant the relevant investigators the chance to see or hear it approaching with a **Spot Hidden** and/or **Listen** roll. If successful, the Parasite does not gain the advantage of surprise.
- The Parasite's aim is to try to gain control of one of the investigators and force them to attack their companions—see the **Alien Parasite's** profile (page 31) for details.

Leads

- Once either the Beast or the investigators have been defeated, proceed to the **Conclusion** (page 28).

THE BEAST EMERGES

If investigators take too long and do not first find the wood cellar, the Beast emerges fully grown and brings the fight to them. With a resounding crash, it emerges from the cellar and charges toward them, wherever they may be. Take care to describe the monster forcing its way through the cabin doors, smashing through a window, or darting through the garden. When it reaches the investigators, read aloud or paraphrase the following:

Read Aloud

Before you stands an enormous and terrifying creature. A giant, warped humanoid-beast covered in quivering wire-like tendrils that wriggle independently of the larger mass. It lets out an unearthly roar, spraying drool in all directions, and then launches itself toward you, swinging its huge hands like hammers.

The Beast is far more powerful when fully grown—see **The Beast** (page 31). Remember, investigators must make a **Sanity** roll (1/1D8 loss) the first time they encounter the monster. The Beast fights to the death.

- A sensible option is for the investigators to flee rather than fight, and race back to their car—an **INT** roll might prod them in this direction. If they do flee, call for a **DEX** roll to see if the investigators are quick enough; if failed, they must survive another round of the Beast's attack before they can attempt to hot foot it again. Be

SANITY EFFECTS

When an investigator suffers Sanity loss they may, at the Keeper's discretion, experience an involuntary action. If they lose enough Sanity to fall temporarily (5 points) or indefinitely insane (one-fifth of Sanity), they suffer a bout of madness. *The Call of Cthulhu: Keeper Rulebook* (page 156) contains general guidelines, but here are some ideas drawn from the events of this scenario to use as inspiration when such situations occur, along with their total Sanity, and the amount each investigator needs to lose before a Sanity effect occurs.

Antiques Dealer

- **SAN:** 60
- **Indefinite insanity:** at 12+ points.
- **Involuntary action:** takes shelter behind the closest investigator or object.
- **Bout of madness:** grabs whatever random object is close to hand and uses this protect them. "*Protect the artifacts!*"

Athlete

- **SAN:** 50
- **Indefinite insanity:** at 10+ points.
- **Involuntary action:** smashes the closest thing at hand, the more expensive the better.
- **Bout of madness:** overcome with rage, attacks anything in sight. "*You think you can scare me?!*"

Chess-Master

- **SAN:** 60
- **Indefinite insanity:** at 12+ points.
- **Involuntary action:** blurts out a string of expletives in Russian.
- **Bout of madness:** comes up with a foolish plan and orders the other investigators to follow it. "*I have a brilliant strategy! Quick, everybody into the linen cupboard.*"

Scientist

- **SAN:** 50
- **Indefinite insanity:** at 10+ points.
- **Involuntary action:** stares transfixed, paralyzed with indecision for one round.
- **Bout of madness:** becomes obsessed with recording information about the scene at hand, distracted by writing down details. "*That creature! It's glorious! Eight legs, each of roughly the same size…*"

sure to describe such a desperate retreat, with the Beast attempting to stop them. Once all the investigators are in their car, they can drive away. Of course, what the Beast does next is a tale for another time, and perhaps the Keeper would like to continue the story in a future session, with the investigators dealing with the repercussions of the situation they left behind.

Option: The Parasite

If the Parasite is still alive, the Keeper has the option for it to join the fight—attempting to assist the Beast in combat.

- It spends the first round of combat using its Stealth to sneak closer—a successful Hard **Spot Hidden** roll allows the investigators to spot it before it can attack; if failed, the Parasite gains surprise on its first attack the following round.
- If the Parasite gains control of an investigator, it directs them to attack their companions—see the **Alien Parasite's** profile (page 31) for details.

CONCLUSION

If the Parasite or the Beast survives the day, they vanish into the woods surrounding the cabin. What they do then is a mystery. Do they plan to bring more aliens to Earth? Does the Beast go on a rampage? Surviving investigators may lie awake wondering about these questions each night before they fall asleep. They may forever be suspicious of their friends and family, knowing that one of them could be a monster from beyond the stars!

The Keeper has the option of returning to this story at a later stage, with the investigators dealing with the aftermath and perhaps hunting down the Parasite and/or the Beast. The Keeper should consider what happened in their run through and devise a continuation accordingly.

Otherwise, the investigators prevail and win the day. They can rest easy knowing that the intrusion from another world is over… for now.

If Joshua Thomas survives, he earnestly thanks the investigators and sings their praises to all his professional

A FIERY ALTERNATIVE

Some investigators might think of burning down the cabin and/or the workshop, or throwing flammable material into the wood cellar to destroy the Beast. While this likely destroys the workshop, and harms or kills the Beast, it also incinerates decades' worth of Thomas' research; regrettable but possibly necessary, if the investigators struggle to fight the Beast.

If investigators use fire, ask for a **Luck** roll to determine if they can set fire to something quickly. Provide a bonus die if they suggest using a particularly flammable material or are otherwise particularly inventive.

- Failure means the fire is too weak or slow to trap the Beast—it detects the flames and bursts out to confront the investigators.
- Success means the sudden heat and flames trap the Beast. It forces itself through the inferno and breaks free, but the burns are awful. Proceed accordingly but reduce the Beast's hit points by 2D6—if this reduces it to zero, grant it one final round to attack before it collapses, dead.
- Additionally, if the investigators successfully trap the Beast—perhaps blocking the cellar door or a door in the cabin—it cannot escape the flames and dies. To determine the success of the investigators' trap, call for a **Mechanical Repair** roll to secure the door, or another relevant roll if they come up with a different means to trap the monster. If unsure of what skill to use, use a group **Luck** roll to determine the outcome—are they lucky enough to win the day?

contacts. With their enhanced reputation, the investigators are likely to receive future invitations to help battle incursions of the Cthulhu Mythos. Keepers who decide to use this scenario as the basis for ongoing play can include Joshua Thomas as a contact for the investigators going forward—his colleagues are liable to be the source of plenty more work for investigators.

REWARDS

Grant surviving investigators a development phase once the scenario is complete. For additional information, see *Call of Cthulhu: Keeper Rulebook*, page 94.

- Make improvement checks for all ticked skills.
- Make a **Luck** improvement check.

In addition to the Sanity losses discussed elsewhere in the scenario, grant the following sanity gains and other rewards to surviving investigators:

Sanity & Other Rewards

- If they defeated the Parasite: +1D4 Sanity points.
- If they defeated the Beast: +1D8 Sanity points.
- If Joshua Thomas survived: +2 Sanity points.
- Additionally, if Thomas survived and the investigators refrained from burning down his workshop, they can attempt a Credit Rating improvement check, reflecting the bearing Thomas' praise has on their reputation.
- If this was the first time a Mythos-related stimuli like the Alien Parasite made an investigator go insane: +5 Cthulhu Mythos points.
- Everyone gains +2 points of Cthulhu Mythos (this may be in addition to the +5 points above).
- Receive a copy of **Joshua Thomas' Manuscript** (page 26)—this is only available if investigators successfully found and saved the manuscript.

CHARACTERS & MONSTERS

Thomas-Parasite, *age 74, possessed occult investigator*

STR 40	**CON** 35	**SIZ** 40	**DEX** 45	**INT** 70
APP 25	**POW** 70	**EDU** 90	**SAN** 45	**HP** 5*(7)
DB: –1	**Build:** –1	**Move:** 9	**MP:** 14	

**Reduced HP due to the Alien Parasite's earlier attack on him.*

Combat

Attacks per round: 1

Brawl	30% (15/6), damage 1D3–1, or weapon 1D6–1
Dodge	22% (11/4)

Skills

Credit Rating 75%, Cthulhu Mythos 34%, History 75%, Library Use 60%, Occult 60%, Take Precautions When Studying Lonely Threads 01%.

Sanity loss: 1/1D4 Sanity points to discover the Alien Parasite on Thomas.

The Parasite

Alien Parasite, *puppeteer from beyond*

STR 25	**CON** 25	**SIZ** 10	**DEX** 80	**INT** 75
APP —	**POW** 70	**EDU** —	**SAN** —	**HP** 3
DB: –2	**Build:** –2	**Move:** 9	**MP:** 14	

Combat

Attacks per round: 1 (latch or control)

Latch: with a successful attack, the Parasite connects with its target, causing 1D4+1 damage as it burrows into flesh. Make an opposed POW roll between the Parasite and its target: if the Parasite wins, it takes Control of the target from the next round onward.

Control: the Parasite controls its host, and is able to talk and move, although it takes time to learn how a human body "works." If an investigator becomes the host, they have three attempts to reject the Parasite. For three rounds following the first full round of possession, they can make an opposed POW roll against the Parasite. With a success, the investigator dislodges the Parasite. If the investigator fails three consecutive times, they become permanently controlled, and can only be freed if the parasite decides to leave or if another person physically removes it for them.

Latch	40% (20/8), damage 1D4+1 (see above)
Dodge	50% (25/10)

Skills

Climb 90%, Jump 70%, Stealth 80%.

Armor: none.
Spells: none.
Sanity loss: 1/1D4 Sanity Points to encounter the Alien Parasite.

The Beast

The Beast, *formerly Mrs. Charnel*

STR 100	**CON** 120	**SIZ** 120	**DEX** 50	**INT** 05
APP —	**POW** 25	**EDU** —	**SAN** —	**HP** 24*(12)
DB: +2D6	**Build:** 3	**Move:** 7	**MP:** 5	

*Note: if the investigators find the Beast before it completes its metamorphosis (within three hours), halve its hit points to 12, remove its armor, reduce its Fighting to 20% (10/4), and Dodge to 10% (5/2).

Combat

Attacks per round: 1 (smash)
Uses its enormous swollen limbs to clobber opponents.

Fighting	*40% (20/8), damage 1D3+2D6
Dodge	*20% (10/4)

Skills

Unearthly Roars 90%, Spot Hidden 30%.

Armor: 3-point wriggling mass of tendrils; armor does not protect against fire, which deals 1D6 damage per round.
Spells: none.
Sanity Loss: 1/1D8 Sanity points to encounter the Beast.

NAME:

ATHLETE

STR 80 **CON** 55 **SIZ** 85 **DEX** 70 **INT** 50
APP 50 **POW** 50 **EDU** 40 **SAN** 50 **HP** 14
DB: +1D6 **Build:** 2 **Move:** 7 **MP:** 10 **Luck:** *

***Luck:** *roll 3D6 and multiply the result by five.*

Combat

Fighting (Brawl)	65% (32/13), damage 1D3+1D6
Baseball bat	65% (32/13), damage 1D8+1D6
Dodge	60% (30/12)

Skills

Charm	30% (15/6)
Climb	50% (25/10)
Credit Rating	15% (7/3)
First Aid	35% (17/7)
Jump	60% (30/12)
Listen	30% (15/6)
Persuade	55% (27/11)
Spot Hidden	35% (17/7)
Stealth	40% (20/8)
Swim	50% (25/10)
Throw	40% (20/8)

Note: allocate 50 points to increase existing or add new skills, except for Cthulhu Mythos and Credit Rating.

Backstory

You are a popular athlete at Miskatonic University. Unfortunately, you're not particularly suited to academic work. So far, you've coasted through your scholastic career thanks to Professor Joshua Thomas, who took a shine to you and put in a good word for you during exams. Without his support, you would have failed the year. But now, you are falling behind again and are worried. You hope to convince Professor Thomas to help you out again.

- **Traits:** friendly, eager, and strong, but it takes you longer to learn things; the pace of the academic calendar is frustrating.
- **Ideology/Beliefs:** physical fitness brings a sound body and mind.
- **Meaningful Location:** the Miskatonic University running track.
- **Why you are visiting Professor Thomas:** you need Professor Thomas' help with your coursework.

Possessions

A weathered baseball bat, several assignments you hope Prof. Thomas will help you complete.

NAME:

ANTIQUES DEALER

STR 50 **CON** 40 **SIZ** 50 **DEX** 50 **INT** 60
APP 70 **POW** 60 **EDU** 80 **SAN** 60 **HP** 9
DB: 0 **Build:** 0 **Move:** 8 **MP:** 12 **Luck**: *

***Luck:** roll 3D6 and multiply the result by five.*

Combat

Fighting (Brawl)	25% (12/5), damage 1D3
Dodge	25% (12/5)

Skills

Accounting	40% (20/8)
Appraise	60% (30/12)
Charm	55% (27/11)
Credit Rating	50% (25/10)
History	60% (30/12)
Library Use	40% (20/8)
Listen	50% (25/10)
Mechanical Repair	30% (15/6)
Occult	40% (20/8)
Persuade	40% (20/8)
Spot Hidden	30% (15/6)
Stealth	30% (15/6)

Note: allocate 50 points to increase existing or add new skills, except for Cthulhu Mythos and Credit Rating.

Backstory

You are a successful antiques dealer working out of Arkham, Massachusetts. You owe much of your success to Professor Joshua Thomas, who has always given you invaluable advice on the many relics that come through your door. Over the years, the two of you have become close friends. You visit Professor Thomas often and always value his company.

- **Traits:** generous and kind.
- **Ideology/Beliefs:** life is for enjoying; you take your time to appreciate the finer things.
- **Meaningful Location:** your antique shop in Arkham.
- **Significant People:** a true friend of Professor Thomas; your affection for him may cloud your judgment.
- **Why you are visiting Professor Thomas:** you want to relax and enjoy Thomas' woodland cabin; a bit of time away in the wilderness will do you good.

Possessions

A bottle of fine liquor for sharing, notepad and pencil, a minor archaeological artifact that Professor Thomas may be able to appraise.

NAME:

CHESS-MASTER

STR 40	**CON** 60	**SIZ** 50	**DEX** 55	**INT** 80
APP 60	**POW** 60	**EDU** 70	**SAN** 60	**HP** 11
DB: 0	**Build:** 0	**Move:** 8	**MP:** 12	**Luck:** *

***Luck:** roll 3D6 and multiply the result by five.*

Combat

Fighting (Brawl)	25% (12/5), damage 1D3
Pocket knife	25% (12/5), damage 1D4
Dodge	27% (13/5)

Skills

Art/Craft (Chess)	70% (35/14)
Credit Rating	40% (20/8)
First Aid	35% (17/7)
History	40% (20/8)
Jump	35% (17/7)
Language (Russian)	40% (20/8)
Library Use	45% (22/9)
Listen	40% (20/8)
Occult	20% (10/4)
Persuade	40% (20/8)
Psychology	45% (22/9)
Spot Hidden	50% (25/10)
Stealth	30% (15/6)

Note: allocate 50 points to increase existing or add new skills, except for Cthulhu Mythos and Credit Rating.

Backstory

You are a talented chess-master who has traveled the world, competing at the highest levels of the game. Despite this, Professor Joshua Thomas has always managed to beat you. You are determined to prove yourself his intellectual equal, one way or another.

- **Traits:** convinced of your own intelligence, you can sometimes appear belligerent and condescending.
- **Ideology/Beliefs:** understanding is the path to enlightenment.
- **Meaningful Location:** Havana, Cuba, site of the 1921 World Chess Championship.
- **Why you are visiting Professor Thomas:** you aim to prove you are as smart or even smarter than the aging Professor Thomas.

Possessions

Travel chess set, pocket knife, sample copy of your latest book on chess to show to Professor Thomas.

NAME:

SCIENTIST

STR 40	**CON** 60	**SIZ** 60	**DEX** 60	**INT** 70
APP 50	**POW** 50	**EDU** 80	**SAN** 50	**HP** 12
DB: 0	**Build:** 0	**Move:** 8	**MP:** 10	**Luck:** *

***Luck:** roll 3D6 and multiply the result by five.*

Combat

Fighting (Brawl)	25% (12/5), damage 1D3
Dodge	30% (15/6)

Skills

Archaeology	15% (7/3)
Credit Rating	50% (25/10)
Electrical Repair	30% (15/6)
Fast Talk	40% (20/8)
Language (Latin)	20% (10/4)
Library Use	40% (20/8)
Mechanical Repair	45% (22/9)
Medicine	30% (15/6)
Natural World	50% (25/10)
Persuade	50% (25/10)
Spot Hidden	40% (20/8)
Science (Biology)	60% (30/12)
Science (Engineering)	50% (25/10)
Stealth	30% (15/6)

Note: allocate 50 points to increase existing or add new skills, except for Cthulhu Mythos and Credit Rating.

Backstory

You are an amateur archaeologist and fascinated with the ancient world's approach to technology. You are an enormous fan of the work and archaeological digs undertaken by Professor Joshua Thomas. You are excited about meeting your idol in person for the first time.

- **Traits:** prefer to avoid being the center of attention and become flustered if put on the spot.
- **Ideology/Beliefs:** unless we learn from history, we are doomed to repeat it.
- **Meaningful Location:** the Orne Library at Miskatonic University.
- **Why you are visiting Professor Thomas:** you are a fan of Professor Thomas and are looking forward to meeting him.

Possessions

A half-read copy of a scientific journal, a pocket flashlight, a ball of string.

CHAPTER 2: BITS & PIECES

Bits & Pieces is a scenario for up to four players, set in a morgue over the course of a single night in 1927. It has a scalable runtime of around two hours. Although nominally set in Arkham, Massachusetts, the Keeper can easily adjust the scenario's location and era of play.

The investigators visit a hospital morgue, answering an urgent call for help from disgraced Doctor Lawrence Warwick. Upon arriving, they find Warwick grievously wounded next to an empty autopsy table. The dismembered corpse that should have been on the table has vanished.

Unbeknown to the investigators, someone has magically animated the corpse's body parts, and they are now hiding throughout the facility. The investigators have until morning to track down and destroy each of the "bits and pieces" before the morgue's staff arrive and eject them from the building. If someone doesn't stop the body parts, who knows what trouble and horrors they will get up to?

This scenario has a distinctly pulpy tone and benefits from a stylized presentation. Experienced Keepers might consider exploring some Pulp Cthulhu rules modifications to up the ante and action, although this is by no means necessary. In addition, **Bits & Pieces** features an element of customization for Keepers—the scenario's villain is purposely designed with minimal detail. Oliver Clarke, as written, is a perfectly fine opponent for investigators, but the Keeper is welcome to alter or replace him with an existing villain or introduce a new one.

SCENARIO STRUCTURE

If you plan to run **Bits & Pieces** as a one-hour scenario, consider using the suggested timings below as a guideline. If you have more than four investigators or wish to create your own, rather than use the pre-generated ones provided, expect each section to take roughly twice as long as the time listed here. Remember, these timings are only suggestions, so feel free to adjust them to best fit your game and the time you have available.

- **Set Up:** the Keeper provides an overview of the pre-generated investigators on offer, or the most suitable occupations if the players wish to create their own characters; give any new players a quick overview of the key rules (e.g., making a skill roll, using Luck). Players select or create their investigators and introduce them to the rest of the group.
- **Start: Distress Call:** (5 minutes in) after confirming the players are ready, the Keeper reads or paraphrases the read-aloud text, answering any questions that arise. Play begins as investigators arrive to search Warwick's rooms.
- **Warwick's Office:** (10 minutes in) the investigators search Warwick's rooms, discover his location, and then head to St. Mary's Teaching Hospital, where they find the wounded man.
- **Finding Warwick:** (30 minutes in) the investigators speak with Warwick, get their bearings in their dangerous new environment, and begin their investigation.
- **Hunting Down the Bits and Pieces:** (40 minutes in) the investigators track down and defeat each of the individual bits and pieces, one by one. This period is the most flexible and is likely to take the longest to complete, although the Keeper, who controls the passage of time in the game world, can accelerate the action if the end of the session is drawing in—see **The Ticking Clock** (page 46).
- **Conclusion:** a short epilogue, with the Keeper summarizing the aftermath.

Opposite: Bits and Pieces

ABOUT THE INVESTIGATORS

The pre-generated investigators know Dr. Lawrence Warwick—they may be friends, colleagues, or family; anyone who would be concerned for his safety. If running **Bits & Pieces** as part of an ongoing campaign, it is ideal if Warwick is already known to investigators as a medical expert interested in the occult, who may have helped them in the past. Such a connection makes the threat to his life more dramatically compelling and provides the investigators greater reason to become involved. Alternatively, simply replace Warwick with a similar non-player character (NPC) from a previous game.

Keeper note: give players the opportunity to customize their pre-generated investigators; after choosing names and genders, provide each with 50 additional skill points to distribute among any skills except for Cthulhu Mythos and Credit Rating.

The Criminal

An up-and-coming criminal in Arkham's underworld. Dr. Warwick, being an old friend of the family, recently cared for them after they took a beating from a rival gang.

- **Traits:** temperamental and quick to anger.
- **Roleplaying hook:** Dr. Warwick is a trusted family friend to whom the criminal owes a debt.

The Doctor of Medicine

A respected physician at a hospital in New York and a former colleague of Dr. Warwick. They are visiting Arkham for personal reasons when they receive a frantic call from Warwick.

- **Traits:** protective and cautious, usually calm under pressure, and likes to be prepared.
- **Roleplaying hook:** former colleague of Dr. Warwick.

The Ex-Soldier

A retired combatant who moved to the United States after the Great War. They developed a friendship after Dr. Warwick treated their injury received during the war.

- **Traits:** calm and trustworthy, but loud noises give them a fright.
- **Roleplaying hook:** long-term friend of Dr. Warwick.

The Private Detective

An experienced investigator with a rugged exterior but who possesses a kind heart. Miskatonic University has hired them to monitor Dr. Warwick's movements in relation to his dismissal case.

- **Traits:** puts on the tough detective exterior but, deep down, is shy and nervous.
- **Roleplaying hook:** hired to investigate the activities of Dr. Warwick.

Additional/Alternate Investigators

If your group has fewer than four players, they can choose whichever investigator appeals most to them. Optionally, include the other investigators as NPCs, providing a convenient source for replacement investigators should something dreadful happen to their main character(s).

If you have more than four players, either create more investigators to expand the roster or help your players design their own. Two suitable additions could be a Lawyer and an Alienist. The Lawyer could be a legal professional representing Warwick who is determined to keep their client out of trouble by any means necessary. The Alienist could be an expert who is treating Warwick and decides to step in to protect him.

If, on the other hand, your players want to create their own investigators, or use existing ones, they need a pre-existing reason to respond to Warwick's distress call. The simplest solution is to make them his friends. They could have met him as a patient or an old student.

Useful skills for this scenario include Electrical Repair, First Aid, Listen, Medicine, Psychology, Spot Hidden, Stealth, and combat skills (Brawl, Firearms).

KEEPER INFORMATION

St. Mary's Teaching Hospital is a medical facility on the grounds of Miskatonic University and possesses state-of-the-art amenities. Students work at the hospital in support of their medical training.

Recently, a magically-imbued corpse arrived in the St. Mary's morgue. Dr. Lawrence Warwick discovered that the corpses' cells demonstrated a small degree of regenerative ability. Warwick came to believe that, if left alone, the corpse would regenerate and ultimately return to life. He experimented upon the corpse for several days straight, becoming obsessed and ignoring his other duties, until he lost his position for poor performance—a convenient cover for malpractice and what appeared to be a sudden madness.

Now, Warwick is insane. His strange discovery, coupled with the stress of his dismissal, broke his mind. Late one Sunday evening in July, Warwick placed several frantic calls to people he knew and ranted about his "miraculous"

discovery. He then raced off to St. Mary's morgue to destroy the corpse, fearing it was somehow controlling him. The investigators are the people who received Warwick's distress call.

Warwick arrived at the morgue, gained entry via the rear door, and began hacking the corpse to pieces. Midway through, the body parts reanimated, attacked Warwick, then raced away to hide themselves around the morgue.

The investigators arrive at the morgue just as a disembodied arm stabs Warwick in the throat with a scalpel. They enter to find poor Warwick bleeding out, and no sign of the rest of the corpse.

Each body part hides in a different area of the morgue. The investigators have until morning to track them all down and dispose of them. The most efficient way to do this is to burn them in the morgue's furnace. The Bits and Pieces use every tool at their disposal to survive. At 9:00 am on Monday, the morgue opens, the staff arrive, and the investigators fail. Any remaining Bits and Pieces are free to complete their unholy regeneration.

This action-packed scenario starts with an investigation to locate Warwick and then leads to a cat-and-mouse chase through the dark halls of the morgue. Keepers have a range of interesting characters and encounters for making the investigators' night as memorable as possible.

WHO IS THE CORPSE?

The identity of the body in the morgue is unimportant. Its history is deliberately vague allowing the Keeper to insert their own villain. A character from an investigator's backstory or an escaped enemy from a previous scenario make excellent candidates.

If using the pre-made villain, the corpse belongs to Oliver Clarke, a cultist who auto-mummified themselves as part of a ritual taught to him by Nyarlathotep. Police discovered Clarke's desiccated corpse in front of a makeshift shrine inside his apartment after his neighbor reported the smell.

Now moved to the morgue, Clarke begins to regenerate. If he successfully returns to life, his communion with Nyarlathotep grants him access to foul magics, which he will use to spread the dark god's malign will. Share these details if the Keeper feels they will add to the story.

The frantic search for Clarke's animated limbs is the heart of the scenario—not the personal history of their owner.

If the Keeper replaces Clarke, add stylistic details to the corpse's resurrection process and the animated Bits and Pieces consistent with the character they have chosen. For example, vary the power source for the resurrection to arcane runes learned from an ancient tome and inscribed onto the body parts, or to a special chemical concoction which leaks out of the skin.

Regardless, explain the reanimation process as some deeper version of the Resurrection spell (*Call of Cthulhu: Keeper Rulebook,* page 262) or simply a power granted by Nyarlathotep, who is using Clarke to spread chaos.

DRAMATIS PERSONAE

Dr. Lawrence Warwick

Dr. Lawrence Warwick, *age 38, insane physician*

Lawrence Warwick is insane. Once a talented doctor who served in the Great War and worked in a variety of medical facilities across the East Coast, he is a grizzly reminder of the fate that awaits investigators' Sanity from overexposure to the Mythos.

Several weeks ago, Dr. Warwick discovered that a corpse in the St. Mary's Teaching Hospital morgue was supernaturally regenerating. He became obsessed with researching the phenomenon, a fascination that led first to his formal dismissal and then, ultimately, to his madness. On the day of the

scenario, Warwick placed frantic calls to those in his address book who would listen and ranted about his discovery. Then, as night fell, he raced to the morgue to destroy the corpse.

Warwick is fundamentally a kind man, although his insanity has pushed him to a place where he is a danger to himself and others.

- **Description:** normally slim and smart, he now looks gaunt and disheveled, his eyes wide with panic.
- **Traits:** jittery and near hysteria.
- **Roleplaying Hooks:** the investigators discover a mortally wounded Warwick. He gasps for breath and paws at his neck. If investigators save him, the doctor stabilizes enough for his fear and self-loathing to manifest. He repeatedly apologizes, weeps when chastised, and panics if left alone.

START: DISTRESS CALL

Begin the scenario by reading or paraphrasing the following to the players.

Read Aloud

Your evening is ruined. All plans are off after you received a frantic call from Dr. Lawrence Warwick, a consulting physician who, until now, worked at a variety of hospitals across the East Coast. Recently, Warwick lost his position at St. Mary's Teaching Hospital in Arkham due to a dereliction of his duties, which was probably "code" for some sort of scandal. Authorities revoked his medical license, barring him from practice.

Warwick did not take the dismissal well. Earlier today, he called you and ranted wildly about how his actions had been necessary to avert some terrible crisis. Either directly or via an intermediary, his message reached you. Most of Warwick's call was incoherent, although he did linger on a few sinister words. He mentioned cultists, resurrection, and the need for cleansing fire.

Dropping whatever you were doing, you have responded to his call. You've taken it upon yourselves to find Warwick and figure out exactly what's happening.

Our story begins as you arrive at his apartment—a small suite with an attached consulting room and office in the Tower Professional Building in downtown Arkham. When you enter, the living room, kitchen area, and bedroom all look normal but quite messy; however, when you reach the consulting room and the office, you see they are in a state of chaos. Papers and furniture are everywhere, new tools litter the floor, and something reeks of gasoline. There is no sign of Warwick, but the state of his apartment doesn't bode well. You need to find him, figure out what frightened him, and make sure things don't get out of hand.

The information you need to locate him must be somewhere in this room.

WARWICK'S APARTMENT

The investigators must search Warwick's apartment, specifically his office, for clues until they realize he is at the morgue in St. Mary's Teaching Hospital on the Miskatonic University campus. Then, move on to **Finding Warwick** (page 43).

- Begin by describing the apartment. His living areas are very untidy, suggesting he's been distracted from cleaning.
- Then describe his office and consulting room. These are usually tidy and well maintained, but are now very messy, with medical equipment and paperwork scattered about. A pile of blankets in one corner of the office suggests Warwick was sleeping in there.
- As they begin their search, give the players an opportunity to introduce their characters and their relationships to Warwick.
- Ask the following:
  - Who arrived at the apartment first?
  - Did anyone arrive together?
  - Do any of the investigators already know each other?
  - What prior engagement did they call off to answer Warwick's distress call on short notice? Remind them that they all received some variant of the same terrified call and are here as a result, this should be enough common ground to encourage collaboration.

Once introductions are complete, the investigators can conduct their search. Following are a collection of clues that can lead the investigators to Warwick.

Keeper note: if the Keeper wishes to change the villain—Clarke (**Who is the Corpse?** page 39)—they should develop additional clues or modify the following ones to ensure they are consistent with the change.

- Warwick's private rooms—lounge, kitchen, and bedroom—are messy but hold no clues; after an initial search of these rooms, ensure the investigators focus their time and attention on the "public" rooms—his consulting room and office.
- The consulting room contains a desk and chair, two chairs for patients, an examination couch, as well as a locked medicine cabinet.
- There is strange-looking equipment scattered about the consulting room. Alongside standard medical tools are a tree saw, metal tubs, a garden spade, and a slab of butcher's paper. There's even a small drum of gasoline under the desk. A successful **Science (Forensics)** or Hard **INT** or **Know (EDU)** roll suggests this combination of tools is for the disposal of a body.

Opposite: Warwick's Apartment - Keeper Version

WARWICK'S APARTMENT

SCALE IN IMPERIAL YARDS

0 2 4 6 8 10

Explanation

1	Consulting room	7	Kitchen
2	Office	8	Living room
3	Patient waiting area	9	Bathroom
4	Bathroom	10	Master bedroom
5	Foyer	11	Walk-in closet
6	Dining area	12	Balcony

- The office contains a desk and chair, a makeshift bed, and a medical record cabinet. Documents are everywhere. The investigators see many handwritten notes with a few newspaper clippings mixed in.
- Examining the clippings and notes (no skill roll) reveals all relate to the recent discovery of an unknown man's body in his apartment in Arkham. Unusually, the man's corpse was mummified—see **Handout: Bits 1**.
- The handwritten notes seem to concern mummification—see **Handout: Bits 2**.
- A map of Arkham is among the papers in the office. The Campus neighborhood has a bold ink circle, with a smaller circle drawn around St. Mary's Teaching Hospital.
- Given the circumstances of the man's death in the news stories and the recent dates on the articles, the man's mummified body is likely in a morgue in Arkham while the investigation continues.
- A successful **Know** roll recalls that St. Mary's Teaching Hospital in Arkham has a morgue. Medical professionals and private detectives know (no skill roll) that both the Essex County Coroner and Arkham's own medical examiner make use of that hospital's morgue, as it is the best-equipped facility this side of Boston. Otherwise, contacting the police or newspapers, the investigators can confirm the mummified body went to St. Mary's Teaching Hospital.

Searching Warwick's Office

HANDOUT: BITS & PIECES 1

Arkham Advertiser

7, 1927 5 cer

MUMMIFIED MAN FOUND AT HOME

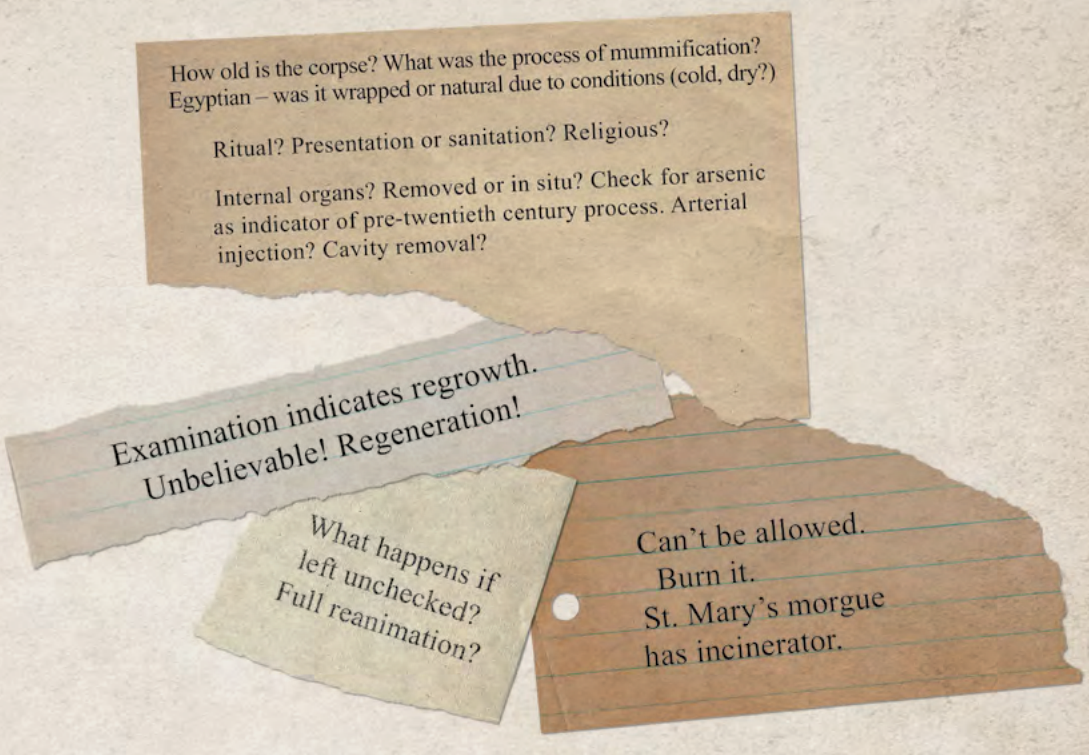
Arkham police were called to a vacant property on South Sentinel Street in the River-Town neighborhood when neighbors complained of a strange smell. On entering the property, police discovered the mummified body of a man, whose identity is yet to be established. Inquiries are ongoing.

Keeper note: the clues direct the investigators to the morgue at St. Mary's Teaching Hospital—presumably Warwick's destination, and is the best lead they have. Some players may wish to ignore this lead and instead first head off to the police station and/or newspaper to see if they can find other clues. Given the focused nature of this scenario, such action simply delays the inevitable of proceeding to the morgue (where the action is!).

If your players head away from the morgue, allow them to visit the police or other locations but rather than play out those scenes, simply confirm what they have already discovered: the mummified body is at St. Mary's morgue and all evidence points to Warwick having gone there—if they want to find Warwick, they need to go there.

- If investigators telephone the hospital, the operator says no one is answering—this is not unusual, given the time of night on a Sunday evening; the hospital operating

HANDOUT: BITS & PIECES 2


How old is the corpse? What was the process of mummification? Egyptian – was it wrapped or natural due to conditions (cold, dry?)
Ritual? Presentation or sanitation? Religious?
Internal organs? Removed or in situ? Check for arsenic as indicator of pre-twentieth century process. Arterial injection? Cavity removal?
Examination indicates regrowth. Unbelievable! Regeneration!
What happens if left unchecked? Full reanimation?
Can't be allowed. Burn it. St. Mary's morgue has incinerator.

a skeleton crew, who are clearly too busy to get to the phone in time. It looks like they will just have to go to the hospital.

Leads

- **Finding Warwick** (following): Warwick is at the morgue of St Mary's Teaching Hospital (obvious).

FINDING WARWICK

Read Aloud

St. Mary's Teaching Hospital is on the campus of Miskatonic University. At this time of night, only a few staff are around, and they are busy tending to patients. Eventually, a nurse tells you the morgue is closed and won't open until morning. No one has seen Lawrence Warwick, and before you can ask anything else, the nurse hurries off at a doctor's summons. If Warwick is in the morgue, you will have to find a way inside.

You find the main entrance to the morgue is via an elevator from the hospital, but the elevator door is locked and there are too many people coming and going to attempt a break in. Thinking on your feet, you try outside, hoping to find the morgue's delivery entrance. Stealthily, you find it, down a private-access ramp at the rear of the hospital. The heavy metal door has been propped open; its lock is broken—perhaps by Warwick? Light spills out from inside, threatening to alert passers-by to what looks like a robbery. Thus, you slip inside silently and close the door behind you.

As the door clicks shut, a blood-curdling scream rings out from inside the morgue. You rush toward the sound instinctively, racing through a hallway and into an autopsy suite.

You see a bloodstained autopsy table. Scalpels and a bone saw lie on the table. Doctor Warwick is slumped on the floor next to a leather bag, his back pressed against a table leg. He's covered in blood, pawing feebly at a scalpel jammed into his neck. He gurgles at you. Bloody, bare footprints and handprints dot the floor around him. Warwick is wearing boots. Whoever stabbed him must still be close!

The investigators see something terrible has happened. Warwick lies dying on the ground in front of an empty autopsy table. This unexpected and horrific scene provokes a **Sanity** roll (0/1 loss).

Keeper note: it may take the investigators a moment to figure out what's happening. Give them time to get their bearings—the Bits and Pieces use any head start to set up their ambushes. Some actions the investigators might take follow. For a full description of the environment see **The Morgue** (page 52).

Rush to Help Warwick

The injured man croaks at those who approach. A successful **Psychology** roll interprets his frantic gestures and gurgled words—he was attacked. Whatever attacked him is in the morgue. He points again and again toward the entrance/exit doors, managing to choke out, "*Don't let them out.*"

- A successful **First Aid** or **Medicine** roll stabilizes Warwick and prevents him from dying; however, he is in no state to talk at length, flee the scene, or assist the investigators. The investigators may need to push their rolls or use Luck points if they are intent on saving Warwick. If they fail, Warwick dies.

Scan for Threats

Describe the **Autopsy Suite** (page 52) in further detail: two metal tables are bolted to the floor; the overhead lighting in here is brighter than anywhere else in the morgue; a countertop with cabinets above runs along two of the walls; two large sinks line one of the walls. A search reveals the following:

- The investigators are alone in the autopsy room with Warwick.
- Strange, naked, bloody hand- and footprints surround Warwick, and lead out of the room. Other trails go out the door, but lack definition, more like smeared blood, as though several large objects were dragged out of here. A successful **Spot Hidden** roll counts what appears to be seven different types of prints or trails leaving the room.
- A successful **Listen** roll hears movement outside the room coming from different locations in the morgue. A Hard success determines whatever is making the noises is small, perhaps the size of a dog.
- The cabinets contain medical instruments, including scalpels (1D4 damage) and (manual) bone saws (1D4+1 damage).

Examine the Autopsy Table & Warwick's Bag

Covered in blood are two scalpels, a bone saw, and a hand axe.

- A medical professional, or a successful **Medicine** or **Science (Forensics)** roll, determines someone used these recently on a body due to pieces of bone and viscera left on them, but there's no sign of a corpse.
- Warwick's leather bag contains fire-making equipment, including glass bottles of gasoline. A successful **Know (EDU)** roll suggests Warwick was bringing fuel to set a fire or operate the morgue's furnace (a useless endeavor because it is electric).

Check the Doors

With Warwick's gurgle of, "*Don't let them out*," the investigators may wish to race for the entrances. The rear, heavy-steel door is as they left it, shut fast, as it is too heavy for the Bits and Pieces to open. But its handle now is slick with blood—someone or something tried to get out. Likewise, the interior, elevator-entrance door to the morgue is locked, but, again, there are blood smears as though "someone" tried to force the elevator doors open.

Keeper note: presumably, the investigators now understand something (or somethings) is in the morgue with them and wants to get out. Warwick said "*not to let them out*"—this can be reinforced if he was successfully treated, with him saying something like, "*I cut him up, but everything came alive. You must destroy all the bits and pieces!*" At this, he collapses into unconsciousness.

Ideally, they figure out, now or later, that they can destroy the body parts by burning them in the furnace. Proceed to the next section, **Hunting Down the Bits & Pieces**, when the investigators understand their objective and branch out to begin their search. If they're struggling, Warwick can always rouse momentarily to gurgle an explicit instruction before falling unconscious again or, if he died, have a note on him relating the need to use the morgue's furnace to burn every bit of the body.

Leads

- **Hunting Down the Bits & Pieces** (following): the investigators search the morgue to destroy the body parts before they can escape (obvious).
- **Furnace Room** (page 54) and **Using the Furnace** (page 50): the furnace appears to be critical, so the investigators may decide to check here first (obscure).

SEEKING HELP

Some investigators might try to rush the wounded Warwick upstairs, alert the police to the danger in the morgue, or in general, call for backup. Don't encourage investigators to drag in a horde of NPCs to help them. Remind investigators that the hospital is full of vulnerable people. Drawing staff away to investigate disturbances could cause problems, and if evidence of the Bits and Pieces is discovered, it will prompt an evacuation which itself could lead to disaster. Besides, if the investigators did manage to appeal to the Arkham authorities to resolve the situation, then the hapless NPCs that arrive to fix the problem would simply replace the investigators and become the new protagonists of the scenario.

HUNTING DOWN THE BITS & PIECES

Five "components" of the mummified cadaver hide throughout the morgue that investigators must destroy in the furnace. Each is in a different part of the morgue—see **The Morgue** (page 52) for details on the various rooms. When investigators leave the autopsy room, provide them with the player version of the morgue's map—the Keeper version is on page 53.

The Bits and Pieces are in the following areas:

- **The Arms:** hiding in the Maintenance Room (6). They disrupt the lights, turn off the furnace, and lay traps.
- **The Head:** hiding in the Office (4). It attempts to call the police.
- **The Legs:** waiting in the Staff Rooms (7, 8, & 9). They sprint from room to room, evading investigators.
- **The Torso:** hiding in Cold Storage (5). It focuses entirely on staying undetected.
- **The Viscera:** hides in the air vents, aiming to ambush the investigators. It is also the deadliest "bit," so keep that in mind for use at opportune moments.

The investigators must find and destroy each piece to stop the regeneration process. The Bits and Pieces need to survive until morning, when the morgue opens and the investigators fail—leaving the components to come together and reform as a whole body.

Each of the Bits and Pieces, even if cut to pieces or pulverized, regenerate over time. Thus, investigators must destroy each part to counter their unnatural healing. The best method is to use the morgue's furnace, although determined investigators could improvise a powerful fire or propose another suitable method—reward creativity here.

Each of the Bits and Pieces has its own short encounter scene outlined in the following section. Begin these encounters when appropriate as the investigators explore the facility. As well as hunting down the Bits and Pieces, investigators need to turn on the furnace while dealing with harassing attacks and sabotage from the aggressive body parts.

The Bits and Pieces are aware of each other's location and their immediate surrounding. They are intelligent in how they attack and can contort unnaturally to move and strike—see their profiles in the **Characters & Monsters** section (page 55). Also see **A Sample Hunt** (page 54) for a suggested sequence of events.

- The investigators should make a **Sanity** roll the first time they encounter each body part (1/1D6).
- To reflect the diminishing terror of seeing an animated limb for the second or third time, reduce the Sanity loss for encountering a piece by –1 for each individual body part the investigators have previously discovered; thus, when encountering the first body part, Sanity loss is 1/1D6, but when encountering the fourth part, reduce the loss to 1/1D3 (they have already encountered three parts, so 6–3=3).
- Additionally, once an investigator has lost 6 Sanity points in this manner, they are immune from further loss when encountering any other parts.
- Both points above do not apply to the Viscera part—it is horrific to behold and always demands a 1/1D6 **Sanity** roll when first encountered, although if an investigator loses a total of 6 Sanity points due to the Viscera (lost in one or more encounters), it means subsequent encounters with it no longer demand a Sanity roll.

Once the investigators have destroyed all the Bits and Pieces, or the Bits and Pieces have defeated them, proceed to the **Conclusion** (page 54).

Keeper note: be flexible in how you run this scenario. Avoid flooding the investigators with all the Bits and Pieces at once. Allow the investigators to plan their approach to finding and destroying each body part. Their interactions in this absurd but deadly situation should be part of the fun.

Body Bags: while the notion of a body bag came about during the Civil War, they did not become commonplace until after WW2. Thus, while morgue sheets are available to capture body parts (Hard **DEX** roll or combat maneuver), body bags are not.

THE TICKING CLOCK

The investigators have until the morgue opens at 9:00 am to defeat the Bits and Pieces. They arrive at the morgue in late evening, allowing them roughly ten hours, give or take, before the day staff arrive.

Rather than carefully track exactly how much time has passed in game, the Keeper should balance the narrative pace of the adventure against the gradually approaching dawn. If the investigators are proceeding quickly through the adventure, reinforce that they are making wise use of their time. If they are overly cautious or spinning their wheels, describe time passing and encourage them to move more quickly.

The time pressure in this scenario should enhance the story. Use it to help drive the action forward if play slows down. If they continue to dawdle, bring one of the Bits and Pieces to them to spark a confrontation—perhaps they spot or hear it moving nearby, or maybe it simply jumps out and attacks.

If the investigators are particularly unlucky, consider providing them with bonus die on certain rolls if they are willing to sacrifice extra time. To this end, when you do describe the passing of time, make your description appropriately dramatic. Mention hearing a wall clock ticking forward or have them notice faint beams of dawn's light beginning to peek in under the morgue's rear door.

When time is up, the staff arrive and open the morgue. Hopefully, the investigators have resolved the situation by this point, having burned all the corpse's parts. If they run out of time, either because you judge they have taken too long or because your session is ending, provoke a climactic final scene by having staff arrive and open the doors, provoking all remaining Bits and Pieces to rush for the exit—enabling you to end the game with a dramatic last scene where the investigators try to stop the escape while preventing the deaths of the staff.

Some investigators may try to extend their time by sabotaging the morgue's doors to stop staff getting inside. Whether this works or not is up to you— taking such drastic action has additional repercussions in the **Conclusion** (page 54) of the scenario.

THE ARMS

- **Location: Maintenance Room (6).**

The Arms have control of the morgue's electrical system and try to sabotage the investigators' work. They cut power to the lights at critical times, giving parts like the Legs or Viscera time to dart away and hide. They also cut the power whenever investigators are about to incinerate one of their brethren in the furnace—dealing with the arms first avoids this complication.

- The Arms make a trap, pulling out electrical wires from the switch box and setting them near the door. When investigators enter the room, have them make a **Spot Hidden** roll to notice the trap: if failed, blue bolts of electricity shock the first person entering the room, dealing 1D6+1 damage.
- The Arms have also unscrewed the bases of several tall shelves, which they can push over onto the investigators—a successful **Dodge** roll avoids 1D4 damage.
- The Arms follow up the ambush with a furious attack—see **The Arms** (page 56). One attacks with a wrench, while the other wields a long screwdriver.
- If the investigators flee, the Arms stay in the Maintenance Room. They battle until overwhelmed and caught.

THE HEAD

- **Location: Office (4).**

When the Head hears the investigators in the morgue, it attempts to use the telephone in the office to call the police, hoping the authorities will drive everybody from the building—without limbs, making the call is a long and arduous process.

- When the investigators approach the office, call for a **Listen** roll: success means they overhear the Head speaking on the phone, and can attempt a **Stealth** roll to sneak up on the Head.
  - Success allows investigators to enter undetected as they find the Head atop a desk, with a phone's receiver lying next to its mouth. They may act before the Head sees them.
  - If failed, on seeing the intruders, it screeches into the phone, calling out for help.
- The Head tries to bite all who approach—see **The Head** (page 56).
- If the investigators either subdue the Head in combat or successfully grab the phone with a **DEX** roll, they may attempt a **Persuade** or **Fast Talk** roll to calm down the operator. Failure means the operator sends the police to investigate.

Above: The Phone Call

- Raise the difficulty to Hard if investigators take more than two rounds to reach the phone and calm the operator. If investigators just hang up without speaking, call for a group **Luck** roll to see if the operator sends police or not.

- A careful search or a **Spot Hidden** roll finds a key in a desk drawer, labeled "Cold Storage Units." This allows access to the refrigerated units in **Cold Storage (5)**.

What If the Police Arrive?

If the investigators fail to calm down the operator, a police officer arrives at the morgue within half an hour. The officer tries the rear door, but finding it locked, he waits and listens. Assuming the investigators keep quiet and the rear door firmly shut, the officer (who has better things to do) considers it a prank call and goes on his way.

If the door is open, or there's noise emanating from within the morgue, the officer is suspicious. If he can't gain entry, he finds someone to unlock it, taking around 20 minutes, but the Keeper may vary this as needed.

- Investigators who answer/meet the officer can attempt an **Art/Craft (Acting)**, **Charm**, **Fast Talk**, **Disguise**, or **Persuade** roll to say they are working late or some other excuse. Speaking to the officer without opening the door increases the difficulty to Hard. If investigators open the rear door, the Bits and Pieces may try to bolt for the exit—this being more likely as the scenario draws to a climax and could make for an interesting final scene.
- If early on, and if the officer gains entry to the morgue by having someone in the hospital let him in (or the investigators do so), the Keeper may wish for one of the Bits and Pieces to attack and injure or kill him as the investigators watch on in horror—serving as an example of the danger the investigators face. This prompts a **Sanity** roll of 1/1D6 both for witnessing the brutal act and for seeing the animated body part (see **Hunting Down the Bits & Pieces,** page 45).
- Investigators may block the rear door with a **Mechanical Repair** or **Locksmith** roll, which temporarily stops the officer from getting inside. Remind the players that there are two doors into the morgue, the rear one and the one attached to the hospital via an elevator. They'll need to sabotage both. A successful **Electrical** or **Mechanical Repair** roll can disable the elevator.

If investigators fail to deceive or discourage the police officer, he calls for backup, waiting for reinforcements and for

Police Officer

someone to provide access to the morgue. The Keeper should adjust events and allow the investigators time to resolve the scenario before the police rush inside. Investigators who can't explain their presence or otherwise sneak away may face arrest.

THE LEGS

- **Location: Staff Rooms (7, 8, & 9).**

The Legs make their way toward the staff rooms and hide inside. Keepers may place them anywhere in these sections, although the central break room (8), is the most obvious.

- Investigators searching the rooms may attempt a **Spot Hidden** roll, with success noticing the Legs, which immediately leap out of their hiding place. They hop with unnatural agility and race around the facility.
- If trying to catch the Legs, call for an opposed **DEX** roll versus the Legs' **DEX** 80. Failure results in a kick or hard bump for the active investigator.
- For combat, each round, the investigators attempt a maneuver to grab the Legs, while on their action, the Legs attack with a kick or run away. Assume the Legs flee one location if they resist the maneuver. Clever investigators might prepare a trap or corral the Legs.
- Alternatively, run this as a chase scene (per *Call of Cthulhu: Keeper Rulebook*, **Chapter 7**).
    - The hospital corridors are wide enough for wheeled stretchers to pass through, giving the Legs plenty of room to maneuver around investigators. Various rooms have desks, surgical tables, and chairs that the Legs can duck under or use as obstacles that the investigators must negotiate with a skill roll, like **Jump**, **Dodge**, **Spot Hidden**, or **DEX**.
- If the Legs manage to escape, they seek to hide somewhere else in the facility, avoiding rooms where other body parts are hiding. This pattern continues until investigators finally catch them.

Keeper note: when cornered, the Legs could present an ideal opportunity for the Viscera to descend from above and attack the investigators.

THE TORSO

- **Location: Cold Storage (5).**

The Torso is the weakest of the body parts. It has one attack: bashing investigators, and cannot move easily. It hides in the cold storage room to avoid detection. It cannot open any of the locked refrigerator doors, so it simply rolls under a cupboard in the corner of the room. It hopes the investigators waste their time looking in the cold storage lockers and fail to find it.

- Finding the Torso requires a Hard **Spot Hidden** roll to notice some bloody marks it left as it rolled into the corner—there are plenty of blood marks on the floor and walls left by the Viscera, which obscure those left by the Torso.
- The investigators are likely to check out the refrigerated drawers first. Opening the locked drawers requires a **Locksmith** roll and takes time.
- A key for the refrigerated drawers in **Cold Storage** (5) is in the **Office** (4), which speeds up the process.
- A range of deceased people populate the refrigerated drawers, although the majority are empty.

Keeper note: if the investigators are struggling to find the Torso, have it move slightly, provoking a **Listen** roll to detect the noise's source. A thorough search thereafter finds the Torso (no roll). If investigators find the Torso , it tries to roll away, but the investigators easily scoop it up.

Ideally, the Torso should not be the last body part discovered. If it is, reinforce a sense of urgency in locating it. Investigators might need to push a **Spot Hidden** roll, desperate to find the Torso before it's too late. Consider keeping the Viscera in play until the Torso is burned so that the Viscera can emerge at the final moment to provide a suitable climax.

THE VISCERA

- **Location: various.**

The Viscera, the deadliest of the Bits and Pieces, is an undulating mass of intestines and organs. It hides and remains relatively safe in the crawl space above the ceiling tiles. It is patient and strikes while the investigators are split up, wounded, or otherwise distracted, aiming to gain a surprise attack. When appropriate, it leaps down to attack unwary investigators.

- Have the investigators make a **Listen** roll when moving through a hallway—a Hard success or better allows them to notice an unpleasant squishing sound as the Viscera moves nearby.
- The Viscera cannot hide forever—it leaks blood and fluid through the ceiling tiles. A successful Extreme **Spot Hidden** roll in the hallways notices a blood drip on the floor or a discoloration of a ceiling tile. The difficulty decreases to Hard once the investigators have found two body parts, and then to Regular after they have found them all.

The Viscera attacks to save one of the other Bits and Pieces. Likely, this means it intervenes to defend the Arms or the Legs. If able, it crawls back up into the ceiling to wait for another opportunity to attack.

Once the investigators know the Viscera's location, they can force it down by either climbing into the crawl space (no roll required if assisted), although damage to the ceiling tiles is likely—or poking upward with chair legs (or something similar) to harry the Viscera until it leaps down to attack in a final bid to stop the investigators.

Keeper note: the Viscera is a dangerous enemy and the Keeper should present it as the most frightening body part: a slimy, blood-soaked, whipping mass of guts and gore. Muscles contract around the Warwick-mangled intestines to allow the Viscera to move resulting in an awful squelching sound.

An Easy Target

If Warwick survived the initial attack from the Bits and Pieces, he presents a tempting target for the Viscera. If the investigators leave the wounded man alone, the Viscera could choose to attack him. Have the investigators make a **Listen** roll should this happen: if successful, they hear a muffled yell from the **Autopsy Suite (1)**. Bursting into the room reveals the Viscera draping down from the ceiling, trying to strangle poor Warwick. If investigators are about to capture another body part, the Viscera might choose to allow Warwick to scream loudly enough that the investigators don't need to roll; thus, creating a distraction in a bid to save its fellow body part.

USING THE FURNACE

To properly destroy the Bits and Pieces, the investigators should burn them in the **Furnace Room** (10).

- Turning on the furnace requires a successful **Electrical Repair** or **Operate Heavy Machinery** roll. Investigators can make further attempts; these do not count as pushed rolls, but assume each attempt takes five minutes. Should anything switch it off, the investigators can automatically reignite it thereafter.

- Remember, the Arms in the **Maintenance Room** (6) try to prevent investigators from starting the furnace by cutting power—this might happen repeatedly if the Arms have not yet been dealt with, causing great consternation when the furnace keeps going out for no apparent reason. Allow a successful **Electrical Repair** or Hard **INT** roll to surmise that something must be wrong with the electricity supply.

To destroy a body part, investigators must reduce it to zero hit points, making it inert, and then toss it into the furnace. Alternatively, they can wrestle a part into the furnace—base the difficulty on the number of investigators:

- **Single investigator:** opposed **STR** roll; however, both the Arms and Legs are tricksy and cumbersome to handle, so impose a penalty die.
- **Multiple investigators working together:** grant a bonus die, with the strongest investigator making the roll.

Keeper note: if still in play, the Viscera may attack just before another body part goes into the furnace, potentially allowing the other part to escape.

CAN'T START THE FURNACE?

If the investigators can't start the furnace, they'll need to improvise. Perhaps they can build a fire? Or else come up with another solution?

- A successful **Survival** roll enables an investigator to build a fire hot enough to burn one of the Bits and Pieces to ash.
  - Pushing the Survival roll risks damage from smoke inhalation or setting the room on fire, which if left unchecked is liable to burn down the morgue and the hospital above.
- Investigators using Warwick's fire-making equipment in the **Autopsy Suite** (1) automatically start a fire.
- If the morgue catches fire, refer to **What If the Police Arrive** (page 48) as guidance to improvise a scene where the staff of St. Mary's call the police and the fire department.
- Alternatively, a successful **Science (Chemistry)** or Hard **Medicine** roll enables an investigator to use chemicals found in the morgue to dissolve the body parts.

If all the Bits and Pieces are inert from being reduced to zero hit points, they can gather them in a pile, cover them

Furnace Room

SANITY EFFECTS

When an investigator suffers Sanity loss they may, at the Keeper's discretion, experience an involuntary action. If they lose enough Sanity to fall temporarily (5 points) or indefinitely insane (one-fifth of Sanity), they suffer a bout of madness. *The Call of Cthulhu: Keeper Rulebook* (page 156) contains general guidelines, but here are some ideas drawn from the events of this scenario to use as inspiration when such situations occur, along with their total Sanity, and the amount each investigator needs to lose before a Sanity effect occurs.

Criminal

- **SAN:** 60
- **Indefinite insanity:** at 12+ points.
- **Involuntary action:** grabs the closest weapon to hand and brandishes it.
- **Bout of madness:** distrusts the situation and does the opposite of whatever they're told. "*This is a setup! Which one of you squealed?*"

Doctor of Medicine

- **SAN:** 60
- **Indefinite insanity:** at 12+ points.
- **Involuntary action:** wastes a turn pinching themselves to make sure they're not dreaming.
- **Bout of madness:** becomes convinced they or an ally are having a heart attack, getting in the way as they try to help. "*No! Don't run! The strain could kill you!*"

Ex-Soldier

- **SAN:** 40
- **Indefinite insanity:** at 8+ points.
- **Involuntary action:** runs for cover, wasting one turn.
- **Bout of madness:** their mind flashes back to the Great War and they start calling for reinforcements. "*We need mortar fire! Somebody send a runner back to HQ!*"

Private Detective

- **SAN:** 50
- **Indefinite insanity:** at 10+ points.
- **Involuntary action:** drops whatever they're holding.
- **Bout of madness:** hands begin shaking and won't stop, applying a penalty die to all physical skill rolls. "*I can't help. My hands aren't working!*"

in the gasoline from Warwick's bag, and set them ablaze in one simple action. This larger fire is liable to grow out of control, risking the morgue and hospital, and certainly alerts the hospital staff upstairs—unless able to flee the scene immediately, the investigators risk serious legal consequences and Sanity loss from the knowledge they not only damaged the hospital but possibly killed some patients too.

- Have the investigator with the lowest Luck make a group **Luck** roll: failure means the larger fire burns quickly out of control, possibly triggering a **Sanity** roll (1/1D6) at the Keeper's discretion.

Keeper note: burning the Bits and Pieces is an opportunity for drama. Describe the eerie wails coming from the body parts as fire claims them, and how the flames begin to burn with strange colors. Don't forget to mention the awful smell of burning flesh.

THE MORGUE

The morgue is a single floor in the basement of St. Mary's Teaching Hospital. It is a clean and professional space that stinks of formaldehyde.

Autopsy Suite (1)

Two large tables bolted to the floor occupy the main room, with bright, overhead lighting. A countertop with cabinets above runs along two of the walls. Two large sinks line one wall. The cabinets contain a variety of medical instruments, including scalpels and bone saws. If Warwick survives, he probably stays in here.

Cadaver Preparation (2)

Bodies arrive regularly for the morgue via an elevator to this room, which connects to the hospital above. Three steel wheeled stretchers with locking wheels arrayed in a line. Along one wall is an assortment of cabinets above a long

THE MORGUE

St. Mary's Teaching Hospital Morgue in Arkham.

SCALE IN IMPERIAL YARDS

0 2 4 6 8 10

Explanation

1 Autopsy Suite
2 Cadaver Preparation
3 Hallway
4 Office
5 Cold Storage
6 Maintenance Room
7 Staff Kitchenette
8 Staff Break Room
9 Staff Showers & Toilet
10 Furnace Room

A SAMPLE HUNT

Bits & Pieces works best when the Keepers reacts to the investigators and uses the tools at their disposal to create suspense. Here is a sample structure of how the hunt might proceed:

- The investigators leave the **Autopsy Suite** (1), hear the Head, and then confront and capture it.
- The investigators head to the **Furnace Room** (10) and turn the furnace on, but the Arms cut the power.
- The investigators go to the **Maintenance Room** (6) where the Arms ambush them, allowing the Head to escape in the scuffle.
- The investigators start the furnace and destroy the Arms.
- Resuming their search, the investigators find and destroy the Torso in **Cold Storage** (5).
- The investigators find the Legs in **Staff Room** (7) and, after a chase, capture and destroy them.
- The investigators recapture the Head, but the Viscera drops down with a surprise attack to defend the Head. After a climactic final battle, the investigators return to the furnace, destroy both pieces, and resolve the scenario.

countertop. A wheeled embalming machine stands in one corner, while a large sink and a steel bathtub sit in the other.

Hallway (3)

- **The Viscera** (page 57) hides in the ceiling.

The hallway provides access to most of the morgue's rooms, as well as the rear service door. Bodies brought to the morgue arrive through this door—whereas deceased hospital patients arrive via the elevator in **Cadaver Preparation** (2). Clean white tiles run along the ceiling, with air vents connecting to each room. A tiny stain marks the location of the Viscera and grows larger during the night.

Office (4)

- **The Head** (page 56) begins hidden in this room.

The office contains desks and chairs, filing cabinets, and a telephone. Administrative work occurs here. A bloody trail leads across the desk to the phone.

- A successful **Spot Hidden** roll here locates the key to the refrigerated drawers in the **Cold Storage** (5).

Cold Storage (5)

- **The Torso** (page 57) begins hidden in this room.

A mess of blood left by the torso crisscross the floor, but the resulting mess hides the torso's trail. One wall is a bank of wooden doors, six across and three high. These refrigerated drawers are for storing corpses. Most of the drawers are unoccupied. The occupied ones hold a range of corpses. The refrigeration units use electricity, rather than ice blocks.

Maintenance Room (6)

- **The Arms** (page 56) begin hidden in this room.

A combination of storeroom and electrical room, it contains maintenance tools, cleaning supplies, and an electrical switchboard. The electrical unit regulates and powers the morgue exclusively—the rest of St. Mary's operates on a different electrical system.

Staff Rooms (7, 8, & 9)

- **The Legs** (page 56) begin hidden here.

These three rooms offer a break area for staff, a shower and dressing room, a kitchenette, and a restroom.

Furnace Room (10)

A small room houses a large, electrically powered, brick furnace. A large metal door provides access to the flames within.

CONCLUSION

If the investigators manage to capture and destroy all the Bits and Pieces, they have successfully completed the scenario. Read or paraphrase the following as the final body part shrieks in pain in the fire—adjust accordingly.

Read Aloud

As the final piece sizzles and shrieks in the flames, a gut-shaking hum comes from inside the furnace. The floor shakes and the walls rumble for a moment. Suddenly, the door of the furnace buckles outward and a plume of purple-colored smoke belches out and dissipates into nothingness. The last vestige of magical energy driving and animating the body parts no longer exists on this plane or any other.

The investigators should flee the morgue as quickly as possible to avoid arrest and criminal charges for trespass and damage to the facility. If the police burst in just as the final piece burns, end there, on a cliffhanger, with the outcome left unsaid.

If desired, the Keeper can relate the outcome in a future session. Perhaps a new adventure starts with the investigators in jail or sometime later, on their release. Perhaps some clever lawyer gets them off the hook on a technicality? If wishing to reuse the investigators, the Keeper can determine their fate and use this to propel them into a new mystery.

If Warwick survived, he receives medical care at the hospital and then sanitorium treatment. He recovers but retires from practicing medicine. Not everybody has what it takes for the pressures of battling the Mythos—maybe he becomes an ally, providing support and knowledge to the investigators in their future encounters with the Mythos.

If investigators ran out of time, arriving staff force them to leave. If they leave or fail before resolving the situation, even one of the surviving Bits and Pieces can reform into a fully resurrected being—what does it do next? Seek revenge on the investigators? Or their friend, Warwick, vulnerable during his recovery?

REWARDS

Grant surviving investigators a development phase once the scenario is complete. For additional information, see *Call of Cthulhu: Keeper Rulebook*, page 94.

- Make improvement checks for all ticked skills.
- Make a **Luck** improvement check.

In addition to the Sanity losses discussed elsewhere in the scenario, grant the following sanity gains and other rewards to surviving investigators:

Sanity & Other Rewards

- If investigators destroyed all the Bits and Pieces: +1D8 Sanity points.
- If any Bits and Pieces survived: +1D3 Sanity points.
- If Dr. Warwick survived: +1 Sanity point.
- Optionally, if the investigators go to jail: –1D10 points to their Credit Ratings.
- If this was the first time a Mythos-related stimuli like the Bits and Pieces made an investigator go insane: +5 Cthulhu Mythos points.
- Everyone gains +2 Cthulhu Mythos points (this may be in addition to the +5 points above).

CHARACTERS & MONSTERS

Dr. Lawrence Warwick, *age 38, insane physician*

STR 60	**CON** 65	**SIZ** 65	**DEX** 60	**INT** 50
APP 45	**POW** 30	**EDU** 65	**SAN** 21	**HP** 13
DB: +1D4	**Build:** 1	**Move:** 7	**MP:** 6	

Combat

Attacks per round: 1

Brawl	50% (25/10), damage 1D3+1D4
Dodge	30% (15/6)

Skills

Communicate Clearly & Wait for Backup 01%, Library Use 40%, Medicine 75%, Occult 65%, Spot Hidden 55%, Survival 55%.

Generic Arkham Police Officer

STR 60	**CON** 60	**SIZ** 60	**DEX** 50	**INT** 55
APP 40	**POW** 50	**EDU** 60	**SAN** 50	**HP** 12
DB: 0	**Build:** 0	**Move:** 8	**MP:** 10	

Combat

Attacks per round: 1

Brawl	40% (20/8), damage 1D3, or baton 1D6
.32 revolver	40% (20/8), damage 1D8
Dodge	25% (12/5)

Skills

Intimidate 40%, Jump 40%, Law 40%, Listen 35%, Psychology 45%, Spot Hidden 50%.

Generic Nurse

STR 50	**CON** 60	**SIZ** 65	**DEX** 60	**INT** 65
APP 50	**POW** 55	**EDU** 65	**SAN** 55	**HP** 12
DB: 0	**Build:** 0	**Move:** 7	**MP:** 11	

Combat

Attacks per round: 1

Brawl	30% (15/6), damage 1D3
Dodge	30% (15/6)

Skills

First Aid 65%, Listen 30%, Medicine 30%, Persuade 35%, Psychology 40%, Spot Hidden 40%, Stealth 45%.

MONSTERS

The Bits & Pieces, *animated body parts*

The Bits and Pieces are a collection of body parts brought to life through unspeakable magic. They were once Oliver Clarke, or a villain of the Keeper's choosing.

- To reflect the diminishing terror of seeing an animated limb for the second or third time, reduce the Sanity loss for encountering a piece by –1 for each individual body part the investigators have previously discovered; thus, when encountering the first body part, Sanity loss is 1/1D6, but when encountering the fourth part, reduce the loss to 1/1D3 (they have already encountered three parts, so 6–3=3).
- Additionally, once an investigator has lost 6 Sanity points in this manner, they are immune from further loss when encountering any other parts.
- Both points above do not apply to the Viscera—it is horrific to behold and always demands a 1/1D6 Sanity roll when first encountered, although if an investigator loses a total of 6 Sanity points due to the Viscera (lost in one or more encounters), it means subsequent encounters with it no longer demand a Sanity roll.

Regenerate

Each of the Bits and Pieces regenerates 1D4 hit points every five minutes they rest and recuperate. Only utter destruction stops this, such as incineration or chemical dissolution.

The Arms

The right and left arms are two individual creatures that share the following profile.

STR 55	**CON** 40	**SIZ** 30	**DEX** 60	**INT** 70
APP —	**POW** 90	**EDU** 75	**SAN** —	**HP** 7
DB: 0	**Build:** 0	**Move:** 9	**MP:** 18	

Combat

Attacks per round: 1 per arm (grab, punch, or weapon)

Grab: if undetected, an arm may use a grab surprise attack to trip an investigator, allowing its companion arm to make a surprise melee attack.

Fighting (unarmed)	40% (20/8), damage 1D3
Grab (mnvr)	40% (20/8), special (see above)
Left arm: screwdriver	40% (20/8), damage 1D6
Right arm: wrench	40% (20/8), damage 1D4+1
Dodge	30% (15/6)

The Arms, The Head

Skills

Electrical Repair 50%, Stealth 40%.

Armor: none.
Sanity Loss: 1/1D6 Sanity points to encounter the Arms; this value falls based on the number of other Bits and Pieces already encountered.

The Head

STR 30	**CON** 50	**SIZ** 15	**DEX** 40	**INT** 70
APP —	**POW** 90	**EDU** 75	**SAN** —	**HP** 6
DB: –2	**Build:** –2	**Move:** 4	**MP:** 18	

Combat

Attacks per round: 1 (bite)

Bite	30% (15/6), damage 1D3–2 (minimum 1)
Dodge	20% (10/4)

Skills

Fast Talk 40%, Stealth 40%.

Armor: none.
Sanity Loss: 1/1D6 Sanity points to encounter the Head; this value falls based on the number of other Bits and Pieces already encountered.

The Legs

The right and left legs are two individual creatures that share the following profile.

STR 40	**CON** 60	**SIZ** 40	**DEX** 80	**INT** 70
APP —	**POW** 90	**EDU** 75	**SAN** —	**HP** 10
DB: –1	**Build:** –1	**Move:** 9	**MP:** 18	

Combat

Attacks per round: 1 (kick, stomp)

Fighting	20% (10/4), damage 1D3–1 (minimum 1)
Dodge	40% (20/8)

Skills

Jump 50%, Stealth 50%.

Armor: none.

Sanity Loss: 1/1D6 Sanity points to encounter the Legs; this value falls based on the number of other Bits and Pieces already encountered.

The Torso

STR 10	**CON** 60	**SIZ** 40	**DEX** 5	**INT** 70
APP —	**POW** 90	**EDU** 75	**SAN** —	**HP** 10
DB: –2	**Build:** –2	**Move:** 1	**MP:** 18	

Combat

Attacks per round: 1 (flop angrily)

Flop Angrily	10% (5/2), damage 1D3 –2 (minimum 1)
Dodge	2% (1/1)

Skills

Stealth 50%.

Armor: none.

Sanity Loss: 1/1D6 Sanity points to encounter the Torso; this value falls based on the number of other Bits and Pieces already encountered.

The Viscera

STR 70	**CON** 80	**SIZ** 70	**DEX** 60	**INT** 70
APP —	**POW** 90	**EDU** 75	**SAN** —	**HP** 15
DB: +1D4	**Build:** 1	**Move:** 8	**MP:** 18	

Combat

Attacks per round: 2 (strangle, tendril lash)

Strangle: with a successful strangle attack, the Viscera initially inflicts 1D4 damage, then 1D2 damage each round thereafter till the victim is dead or released. The victim can attempt to free themselves each round, on their action, with a successful Hard **STR** or **DEX** roll; if a colleague uses their action to assist, the victim gains one bonus die to the roll.

Strangle	40% (20/8), damage 1D4 (see above)
Tendrils	40% (20/8), damage 1D4+1D4
Dodge	30% (15/6)

Skills

Climb 70%, Stealth 50%.

Armor: none; however, bullets cause just 1 damage.

Sanity Loss: 1/1D6 Sanity points to encounter the Viscera.

NAME:

CRIMINAL

STR 50	**CON** 50	**SIZ** 40	**DEX** 80	**INT** 60
APP 70	**POW** 60	**EDU** 50	**SAN** 60	**HP** 9
DB: 0	**Build:** 0	**Move:** 9	**MP:** 12	**Luck:** *

***Luck:** roll 3D6 and multiply the result by five.*

Combat

Fighting (Brawl)	30% (15/6), damage 1D3
.38 automatic	40% (20/8), damage 1D10
Dodge	50% (25/10)

Skills

Charm	30% (15/6)
Credit Rating	15% (7/3)
Disguise	50% (25/10)
Fast Talk	40% (20/8)
Listen	30% (15/6)
Locksmith	50% (25/10)
Mechanical Repair	40% (20/8)
Operate Heavy Machinery	35% (17/7)
Psychology	45% (22/9)
Sleight of Hand	50% (25/10)
Spot Hidden	45% (22/9)
Stealth	40% (20/8)

Note: allocate 50 points to increase existing or add new skills, except for Cthulhu Mythos and Credit Rating.

Backstory

You are an up-and-coming criminal, eager for a respected place in Arkham's underworld. You've faced a lot of adversity in your life, but Dr. Lawrence Warwick, an old friend of the family, has always looked out for you—he took care of you when you took a beating from a rival gang. You feel you owe him, so when he called today, talking crazy talk, you were concerned.

- **Traits:** temperamental and quick to anger.
- **Ideology/Beliefs:** if you don't stand up for yourself, nobody will.
- **Treasured Possession:** a high-quality lock-picking set (grants bonus die to Locksmith rolls).

Possessions

.38 automatic, disguise kit, fake ID, harmonica for signaling or providing distractions, lock-picking set, pack of chewing gum.

NAME:

DOCTOR OF MEDICINE

STR 50 **CON** 40 **SIZ** 60 **DEX** 50 **INT** 70
APP 50 **POW** 60 **EDU** 80 **SAN** 60 **HP** 10
DB: 0 **Build:** 0 **Move:** 7 **MP:** 12 **Luck:** *

***Luck:** roll 3D6 and multiply the result by five.*

Combat

Fighting (Brawl)	30% (15/6), damage 1D3, or scalpel 1D4
Dodge	25% (12/5)

Skills

Charm	35% (17/7)
Credit Rating	50% (25/10)
Electrical Repair	10% (5/2)
First Aid	55% (27/11)
Language (Latin)	15% (7/3)
Library Use	40% (20/8)
Mechanical Repair	30% (15/6)
Medicine	70% (35/14)
Occult	10% (10/2)
Psychoanalysis	55% (27/11)
Psychology	30% (15/6)
Science (Biology)	60% (30/12)
Science (Chemistry)	60% (30/12)
Science (Forensics)	40% (20/8)

Note: allocate 50 points to increase existing or add new skills, except for Cthulhu Mythos and Credit Rating.

Backstory

You are a respected doctor who works in a hospital in New York. You are a former colleague of Dr. Lawrence Warwick and have maintained a friendship with him via correspondence after you both moved on to different hospitals. You had not heard from Warwick in several months, but now, suddenly, you have received a call from him while you were on a visit to Arkham, Massachusetts.

- **Traits:** protective and cautious, usually calm under pressure, and you like to be prepared.
- **Ideology/Beliefs:** above all, do no harm; you took an oath to save life.
- **Meaningful Location:** Miskatonic University, where you studied medicine; it's been years since you were in Arkham.

Possessions

Expensive gold pocket watch, notepad and fountain pen, doctor's bag (inc. alcohol swabs, flashlight, gloves, scalpels, scissors, stethoscope, syringe and needles, thermometer, tongue depressor, vials containing morphine and other medications).

NAME:

EX-SOLDIER

STR 60	**CON** 80	**SIZ** 70	**DEX** 60	**INT** 50
APP 50	**POW** 50	**EDU** 50	**SAN** 45	**HP** 15
DB: +1D4	**Build:** 1	**Move:** 7	**MP:** 10	**Luck:***

***Luck:** roll 3D6 and multiply the result by five.*

Combat

Fighting (Brawl)	50% (25/10), damage 1D3+1D4
.22 Automatic	60% (30/12), damage 1D6
Dodge	50% (25/10)

Skills

Charm	40% (20/8)
Climb	50% (25/10)
Credit Rating	15% (7/3)
Electrical Repair	40% (20/8)
First Aid	50% (25/10)
Intimidate	25% (12/5)
Mechanical Repair	40% (20/8)
Operate Heavy Machinery	30% (15/6)
Stealth	30% (15/6)
Survival	40% (20/8)
Swim	40% (20/8)
Track	30% (15/6)

Note: allocate 50 points to increase existing or add new skills, except for Cthulhu Mythos and Credit Rating.

Backstory

You are a retired combatant who moved to the United States after the Great War. You've known Dr. Lawrence Warwick since the time he treated your injury during the war in France. Warwick is a good man, although you have not heard from him for a few years. Today, Warwick called you, sounding panicked and talking about weird stuff. Something is wrong and he needs your help.

- **Traits:** calm and trustworthy, but loud noises give you a fright.
- **Ideology/Beliefs:** friends are family; we look out for each other.
- **Treasured Possession:** the bullet Dr. Warwick dug out of you.

Possessions

.22 automatic, boot polish, bullet from the war, cigarettes and lighter.

NAME:

PRIVATE DETECTIVE

STR 80	**CON** 60	**SIZ** 70	**DEX** 40	**INT** 50
APP 50	**POW** 50	**EDU** 60	**SAN** 50	**HP** 13
DB: +1D4	**Build:** 1	**Move:** 8	**MP:** 10	**Luck:** *

***Luck:** roll 3D6 and multiply the result by five.*

Combat

Fighting (Brawl)	60% (30/12), damage 1D3+1D4, or switchblade 1D4+1D4
.32 revolver	40% (20/8), damage 1D8
Dodge	45% (22/9)

Armor: leather jacket provides 1-point armor.

Skills

Art/Craft (Acting)	20% (10/4)
Credit Rating	20% (10/4)
Disguise	35% (17/7)
Fast Talk	50% (25/10)
Jump	40% (20/8)
Law	45% (22/9)
Library Use	40% (20/8)
Listen	55% (27/11)
Persuade	50% (25/10)
Psychology	40% (20/8)
Science (Forensics)	45% (22/9)
Spot Hidden	50% (25/10)
Stealth	50% (25/10)

Note: allocate 50 points to increase existing or add new skills, except for Cthulhu Mythos and Credit Rating.

Backstory

You are a hard-boiled, no-nonsense private detective hired by Miskatonic University to keep track of Dr. Lawrence Warwick. Warwick recently lost his job for cause, and your task is to ensure he does not act against his former employer, the university. You're used to easy cases, like tracking down missing pets, but Warwick's world is strange, and you want answers. You just received a bizarre telephone call from him begging for your help.

- **Traits:** puts on the tough detective exterior but, deep down, is shy and nervous.
- **Ideology/Beliefs:** everybody lies.
- **Treasured Possession:** your leather jacket, which your mother bought you as a birthday present.

Possessions

.32 revolver, flashlight, heavy leather jacket (provides 1-point armor), magnifying glass, switchblade.

CHAPTER 3: AURORA BLUE

Aurora Blue is a scenario for up to four players set in rural Alaska during the winter of 1932. It has a scalable run time of between one to two hours. The investigators are a group of Bureau of Prohibition agents, commonly known as "revenuers," who encounter a Colour Out of Space during a bootlegging raid on a farm in the Chugach Mountains. They must destroy a collection of illegal material, defeat bootlegger Jacob Beaker, and (hopefully) escape to safety. Optional keyed scenes, called "memories," tie the pre-made investigators to the action of the scenario.

SCENARIO STRUCTURE

If you plan to run **Aurora Blue** as a one-hour scenario, consider using the suggested timings below as a guideline. If you have more than four investigators or wish to create your own rather than use the pre-generated ones provided, expect each section to take roughly twice as long as the times listed here. Remember, these timings are only suggestions, so feel free to adjust them to best fit your game and the time you have available.

- **Set Up:** the Keeper provides an overview of the pre-generated investigators on offer, or the most suitable occupations if the players wish to create their own characters; give any new players a quick overview of the key rules (e.g., making a skill roll, using Luck). Players select or create their investigators and introduce them to the rest of the group.
- **Start:** The Raid (5–10 minutes in) after confirming the players are ready, the Keeper reads or paraphrases the read-aloud text, answering any questions that may arise. Play begins as the investigators approach the Beaker property.
- **The Approach:** (10–20 minutes in) the investigators survive a car crash and must travel to the Beaker cabin on foot, encountering a series of obstacles along the way.
- **Clearing the Cabin:** (20–40 minutes in) the investigators move through the Beaker cabin and examine the area. They eventually confront Jacob Beaker and destroy his bootlegging still.
- **Dealing with the Colour:** (40–55 minutes in) the investigators escape from, or, if they are particularly clever, figure out how to defeat the Colour Out of Space when it emerges to defend its adopted home.
- **Conclusion:** a short epilogue, with the Keeper summarizing the aftermath.

ABOUT THE INVESTIGATORS

The pre-generated investigators in this scenario are Bureau of Prohibition agents. They have been working the Aurora Blue case for weeks, and their sense of passion, duty, and personal responsibility compels them to take matters into their own hands and raid the Beaker cabin.

Allow the players to customize their pre-generated investigator by distributing 50 additional skill points among any skill except Cthulhu Mythos and Credit Rating.

Titus Freeman

Titus is a 26-year-old African-American man. He lives for the adrenaline of kicking down doors and busting up rum runners. He loves the thrill of a chase.

- **Traits:** impulsive, hot-headed, and ambitious.
- **Ideology/Beliefs:** the best defense is a good offense.

Opposite: Escaping the Monster

MATURE CONTENT WARNING

Aurora Blue contains mature themes above and beyond those usually featured in *Call of Cthulhu*. Specifically, the scenario depicts culturally sensitive material, including racism and racial conflict. The four pre-generated investigators for this scenario are Bureau of Prohibition agents from marginalized backgrounds. Underpaid, underappreciated, and often overlooked despite their talents, they are desperate to close this case before new agents sweep in from the continental US and claim the laurels of the investigation as their own.

Aurora Blue mimics the real and immeasurable obstacles often faced by marginalized people. Investigators must deal with racist NPCs, come face to face with culturally prejudiced imagery, and may suffer painful flashbacks drawn from their backstories that depict the bigotry they've experienced. Additionally, the investigators are in a position that limits their ability to flee. Their careers, reputations, and potentially the progression of any marginalized person who aspires to follow in their footsteps rests on their success.

Alongside stylistic references to material like H. P. Lovecraft's, "The Colour Out of Space" (1927) and its 2019 film adaptation, Keepers may benefit from reviewing the section **Racism: Reality and The Game** in *Harlem Unbound* (Chaosium, 2nd edition) by Chris Spivey. Though not required to run "Aurora Blue," *Harlem Unbound* tackles important cultural considerations that may prove beneficial. Examples include why non-Black Keepers and players should never use the N-word, the importance of discouraging players from imitating "Black accents," and avoiding hurtful stereotypes while running this (or any) scenario.

Ahnah Hollows

A 34-year-old woman of mixed descent (African American and Inuit). Naturally charismatic, Ahnah has a silver tongue and lots of local knowledge.

- **Traits:** charismatic, wise, and resourceful.
- **Ideology/Beliefs:** never leave anyone behind.

Booker Reese

Booker is an older, African-American man and one of the first Black men to be a permanent-status prohibition agent. He can force a warm smile even in the darkest times. He is leading the raid and bears the responsibility for seeing it done right.

- **Traits:** altruistic, compassionate, and level-headed.
- **Ideology/Beliefs:** do what you can for the generations that follow.

Virginia Wright

Virginia is a 40-year-old white woman who has poured everything into her career. Nevertheless, she lives in her father's shadow and struggles to find her own way.

- **Traits:** team player, determined, vulnerable.
- **Ideology/Beliefs:** devoted Catholic.

ADDITIONAL/ALTERNATE INVESTIGATORS

Aurora Blue is best when played with the pre-generated investigators provided. Several sections of the scenario feature character-driven roleplaying scenes tailored to specific investigators. However, the Keeper can run the scenario with either additional or new player-generated investigators—with some minor adjustments.

All alternative or additional investigators should have a strong character hook that compels them to make an immediate raid on the Beaker property. Investigators with a law enforcement background fit well, as do rival bootleggers, determined locals, or dissatisfied customers. Because part of the narrative drama concerns the experiences of investigators with marginalized voices, be sure to align alternative investigators accordingly.

Useful skills for this scenario include: Animal Handling, Demolitions, Drive Auto, First Aid or Medicine, Listen, Locksmith, Mechanical Repair, Natural World, Psychology, Spot Hidden, Stealth, Survival, Track, any social skill, and combat skills.

Aurora Blue Gin Bottle

KEEPER INFORMATION

The scenario takes place on the winter solstice, December 22, 1932. The action is set on a rural farming property in the Chugach Mountains, approximately 60 miles (96.5 km) outside Anchorage, Alaska. In 1932, Alaska was a US territory and upheld federal laws, including alcohol prohibition, but distance and the lack of formal statehood made such enforcement difficult.

The roads are slick with ice, visibility is poor, and the sun shines for fewer than six hours a day. After weeks of methodical work, the investigators have tracked down the source of a popular bathtub gin called "Aurora Blue." This dazzling spirit comes in transparent glass bottles and shines a brilliant turquoise, green, or purple color, depending on how the light hits it.

Aurora Blue is a creation of the Beaker family, using fruit and produce unnaturally engorged by the ambient energies of a Colour Out of Space nesting on their property. Until recently, the Beaker family were small-time farmers struggling through the Great Depression by selling crops and renting out rooms in their cabin.

Four months ago, a wandering Colour Out of Space descended upon the Beaker farm and hid in the Chugach Mountains, where its unnatural aura was dismissed as a vibrant performance by the northern lights. Gradually, the Colour's presence warped the surrounding landscape, including the Beaker family's property. It altered their crops, their animals, and eventually their minds, driving them to take on more dangerous work to make money, such as robbing guests and making bootleg liquor. Naturally, the ingredients used in the liquor carry the Colour's alien corruption, making the final product delicious and highly prized but extremely deadly.

Despite the risk of seizure and death to those who consume it, Aurora Blue spread like wildfire through the speakeasies of America. Initial thoughts that the liquor was coming from Canada delayed a response from the Bureau of Prohibition. Concerned about the consequences of their inaction, the Bureau's senior agents sent "disposable" scapegoats to work the case, who they intend to blame for the delays and thus, carry the can for any blowback. These scapegoats are the investigators.

By the time investigators arrive in Alaska and track down the source of Aurora Blue, the Colour's latent power has almost completely eroded the Beaker family. Grandma Beaker is virtually comatose, while Jacob Beaker has become swollen and deformed. His wife, Addy, is dead. Only their daughter, Missy, remains sane, but her body has become psychically linked to the Colour—leaving the property may kill her. The Beaker farm is now a ruin where Jacob silently distills Aurora Blue. He imprisons passing travelers in homemade basement cells before feeding them to the Colour.

When a disagreement with their superiors causes the investigators to raid the Beaker property on short notice, they stumble, unprepared, into the center of this chaos. Unless they're clever, the investigators will be Jacob's next victims.

DRAMATIS PERSONAE

Jacob Beaker, *age 42, insane patriarch*

Jacob Beaker was a down-on-his-luck farmer trying to make ends meet. Since the arrival of the Colour Out of Space, his mind has faltered. He started bootlegging and began robbing guests for extra money. Despite Aurora Blue becoming the most prized spirit in North America, Jacob can't enjoy his newfound success. The Colour has so deeply eroded his mind that he is barely coherent. His mutating body will soon give out, but not before producing enough gin to kill dozens of people. Jacob was not a kind man when he was in his right mind. Now corrupted by the Colour, he is a dangerous monster.

- **Description:** a hulking figure who walks with a strange gait. His flesh is unnaturally swelled with strange,

Missy Beaker

tumor-like lumps of muscle layered unevenly around his body, while his face consists of horrific fleshy growths that disfigure his features. His eyes shine with an otherworldly light of blue, green, teal, and purple. As he walks, one can hear the jangle of keys.

- **Traits:** incoherent, dangerous, and filthy. He is the mountain-dwelling madman of nightmares.
- **Roleplaying Hooks:** Jacob talks aimlessly to himself, often trailing off into incomplete sentences or mindless grunts. The keys to the cells in the basement are on a ring attached to his belt. If engaged, he attacks without a thought.

Missy Beaker, *age 7, neglected child*

Missy is Jacob's daughter. After the Colour arrived, she watched her family descend slowly into madness. The stress, trauma, and isolation have rendered her mute. The Colour is the only creature that engages with her, and their daily exchanges have resulted in Missy and the Colour beginning to merge. Now when she bleeds, her blood shimmers iridescently between, blue, green, teal, and purple. Her eyes are bright orbs filled with the same dazzling wintry colors, as are her tears.

Aside from these abnormalities, Missy is also malnourished, filthy, and neglected. Her hair is a dense, neglected mat; her clothes are too small; and her body has several minor injuries consistent with unsupervised child's play. Despite her close link to the Colour, she is a potential ally for investigators, although she cannot safely leave the Beaker property while the monster lives.

- **Description:** a dirty and malnourished young girl with matted blonde hair, who possesses brilliant and terrifying eyes that shine with an otherworldly light of blue, green, teal, and purple.
- **Traits:** sweet but shy, her exposure to the Colour's power has traumatized her.
- **Roleplaying Hooks:** Missy won't talk but may nod for "yes" and sometimes make facial expressions, although she mainly communicates through her drawings. She has a collection of hastily scrawled crayon pictures and can draw more on request. She is honest with investigators. They're the first sane people she's seen in months.

Above: Jacob Beaker

START: THE RAID

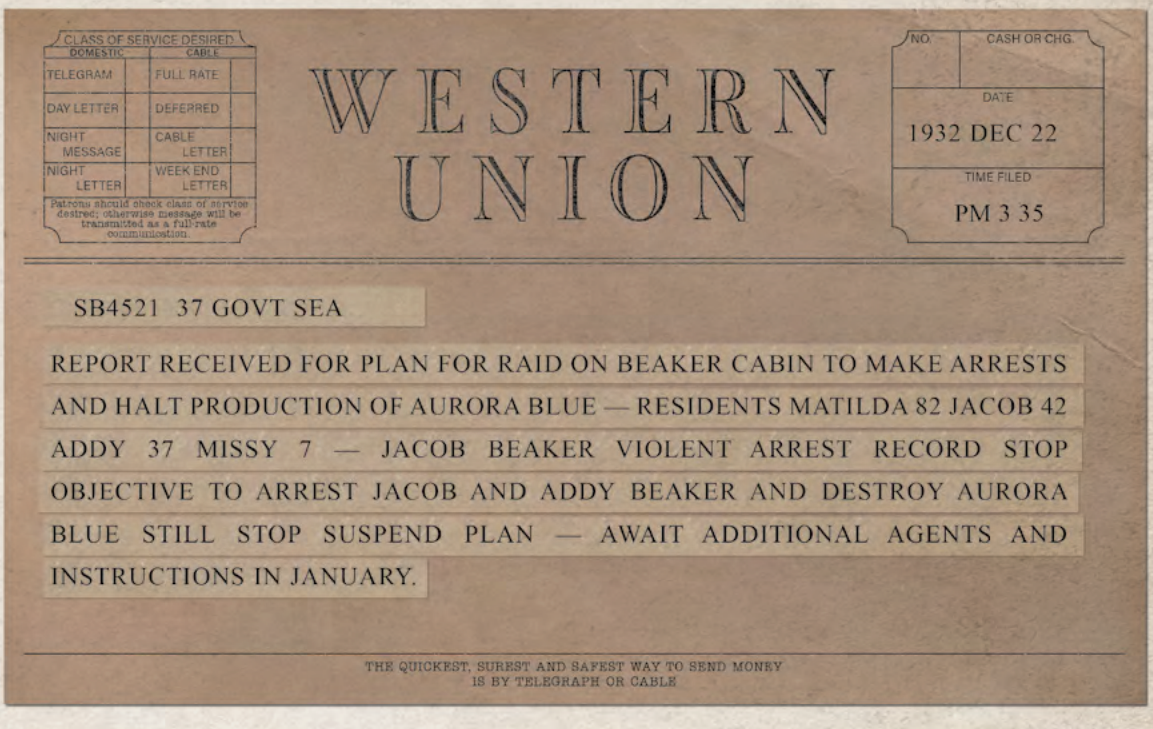
Begin the scenario by reading or paraphrasing the following to the players, and provide them with **Handout: Aurora 1** (nearby).

Read Aloud

The day is December 22, 1932. It is the winter solstice. Anchorage is cold and grim. The roads are slick with ice and visibility is poor. The sun shines for fewer than six hours of precious daylight. It's currently 10:15 am and the sun has just risen.

You are agents of the Bureau of Prohibition. You've been stuck here for the last few weeks tracking down the source of "Aurora

HANDOUT: AURORA 1



CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full rate communication.

WESTERN UNION

NO. | CASH OR CHG.

DATE
1932 DEC 22

TIME FILED
PM 3 35

SB4521 37 GOVT SEA

REPORT RECEIVED FOR PLAN FOR RAID ON BEAKER CABIN TO MAKE ARRESTS AND HALT PRODUCTION OF AURORA BLUE — RESIDENTS MATILDA 82 JACOB 42 ADDY 37 MISSY 7 — JACOB BEAKER VIOLENT ARREST RECORD STOP OBJECTIVE TO ARREST JACOB AND ADDY BEAKER AND DESTROY AURORA BLUE STILL STOP SUSPEND PLAN — AWAIT ADDITIONAL AGENTS AND INSTRUCTIONS IN JANUARY.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Blue," a sensationally popular bathtub gin that has poisoned to death over a dozen victims. Yesterday, you confirmed that the eerie turquoise and purple-hued liquor is a product of the Beaker family, distilled at their property in the foothills of the Chugach Mountains.

After telegraphing your findings to your field office in Seattle, you received orders to halt your investigation immediately. After Christmas, the Bureau will send agents to raid the Beaker cabin and make arrests. You know what that means—the Bureau intends to send privileged agents to take over your investigation and claim the glory. Once again, no credit for all your hard work and accomplishments. Not this time.

You are pushing forward, ignoring orders, and carrying out the raid on the Beaker cabin yourself. If you fail, you know those who spread all the lies about you will feel validation. But, if you succeed, you hope your hard work might finally earn you some respect.

Our story begins as you approach the edge of the Beaker property in a government issue Ford Model T. Dense snow covers the ground, with more still falling. Large clumps strike the car's roof as it passes beneath the overhanging canopies of pine trees.

Give players an opportunity to introduce and describe their investigators. As part of this process, ask who's driving the car and what each passenger is doing during the approach. Once introductions conclude, disaster strikes.

- Ahead, a huge tree branch suddenly snaps off a towering crabapple tree. Ask for a **Spot Hidden** roll from the driver and front-seat passenger: failure means they spot the tree too late; while success provides a bonus die on the upcoming Drive Auto roll.
- Call for a **Drive Auto** roll: if successful, the car swerves into a snowbank, the hood crumples, and the engine cuts out. The vehicle is inoperable, but no injuries occur. If failed, the falling branch smashes into the windshield, the car veers into a snowbank, with everyone suffering 1D3 damage from the impact and a shower of broken glass.
- In addition, the investigator with the lowest Luck finds themselves covered in foul-smelling fruit mush. The snow-covered branch was laden with giant crabapples—the

OPTIONAL MEMORIES

Special entries called "memories" appear throughout this scenario. Memories are optional roleplaying scenes providing investigators with an opportunity to share an important moment from their backstory. Memories have links to specific events that happen throughout the scenario, and each memory applies to a specific pre-generated investigator. Adjust the contents of these memories or omit them entirely if running Aurora Blue with alternative investigators.

To run a memory, read or paraphrase the opening text. Then, allow the player to expand and conclude the scene, adding as much detail as they wish.

swollen splotchy fruits are now rolling around inside the vehicle. Their stench is putrid.

- If an investigator wishes to examine the crabapples, call for a **Natural World** roll: success confirms it is somehow mutated—if anyone decides to taste the fruit, see **Sampling Aurora Blue or the Fruit** (page 82).
- Even a layperson realizes that December is an unusual time in Alaska for trees to produce fruit in the wild (no roll required).
- A successful **Natural World** or **Science (Botany or Biology)** or Hard **Know (EDU)** roll confirms Pacific crabapple trees never grow this large even under ideal conditions.
- If the investigators get a chance to study the apples, a successful **Science (Botany or Biology)** or **Medicine** roll confirms that eating the fruit in large quantities could cause the type of poisoning associated with drinking Aurora Blue—see **Sampling Aurora Blue or the Fruit** (page 82). Thus, these apples must be one of the ingredients in the alcohol.

Once the investigators recover their footing, they can examine the car. The vehicle is currently inoperable. Anyone with **Mechanical Repair** at 30% or higher recognizes that the car is repairable, but requires parts. Perhaps there are spare parts at the Beaker cabin? Thus, the investigators must continue on foot.

Leads

- **The Approach** (following): the investigators make their way to their destination without the luxury of a car (obvious).

THE APPROACH

Read Aloud

The road to the Beaker cabin is slick with ice. Trudging forward wears on the investigators' feet, lower backs, and shoulders. The slow rate of travel steadily eats away at the remaining daylight. The falling snow grows thicker. Soon, it obscures everything beyond a few feet. Cold air makes breathing difficult.

Mercifully, the higher the investigators climb, the more the snow thins out. A dirt road becomes visible, and thick banks of snowmelt start to appear.

MEMORIES: BOOKER REESE

Trigger: Booker Reese examines the wreckage of the investigators' car.

Read Aloud

Booker, looking at the crashed car, your thoughts drift back to the day you arrived in Anchorage. You were tired from the trip and anxious about the reception you might receive. Then, your truck broke down outside of town. You tried to flag down help, but one look at your face and your new neighbors just kept driving. You walked into town and even tried flashing your badge at a few folks for help. The response was as cold as the weather. You ended up in a small diner, nursing a bitter cup of black coffee, feeling deserted, abandoned, and alone. A Black waitress offered to refresh your cup and share your sorrow.

What advice did she give you that day that changed everything?

- A successful **Spot Hidden**, **Natural World**, or Hard **Know** roll confirms that these easing conditions are odd. At this altitude, the higher investigators climb, the more snow they should see.

As visibility improves, the extent of overgrowth and neglect around the Beaker property becomes apparent. Broken-down wagons, wheelbarrows covered in thick vines, and other rusted farming equipment lies discarded, carelessly abandoned to nature. Haphazardly planted plum, pear, and cherry trees stand laden with rotting fruit, despite the season. The produce on the branches is huge and hideous. Wet pulp smushes beneath the investigators' boots as they walk. Insects buzz and prattle about their faces. Like the fruit, the Alaskan insects are out of season; most species die off or hibernate during the harsh winters with the few active species greatly reduced in numbers.

If they stop to examine the fruit, a maggot the size of a ground worm inches its way out of overripe plum—if they decide to taste a plum, see **Sampling Aurora Blue or the Fruit** (page 82).

THE MOOSE

- Shortly before the investigators spy the Beaker property, call for a **Listen** roll: if successful, they hear the huff of a large animal and the snap of a branch nearby. A mother moose and her calf step boldly out from the trees, just 30 feet (9 m) away. Investigators who failed their roll find themselves some 20 feet (6 m) away—uncomfortably close to the creature.

Moose are enormous, but these two are unnaturally enlarged. The mother moose's mammary glands are swollen and dripping yellowed milk into the snow. The infant, still wobbly on its legs, possesses three heads, each with bulging eyes. Its six pupils roll about deliriously, giving off oddly changing colors of blue, green, teal, and purple. Call for a **Sanity** roll (1/1D3 loss) to behold the warped creatures.

- A successful **Natural World**, **Science (Zoology)**, or Hard **Know (EDU)** roll confirms that moose are typically nervous creatures; but if approached, they can become stressed and aggressive. In addition, there is no natural reason for the calf's eyes to be so strangely colored.

Just as the mother moose's eyes meet those of the investigators, it rears its head and huffs loudly. This is now a standoff.

- Investigators must succeed with either a successful **Intimidate** or **Animal Handling** roll to scare the creature away. Those who failed their **Listen** roll make this roll with a penalty die.

If investigators can't scare the moose off, it launches forward and attacks for one round while its calf escapes into the nearby trees. The mother moose flees after its single attack. Note that the moose can cause significant injury and death; thus, to avoid an untimely investigator death, the moose uses only its standard fighting attack (not its trample attack), see **Mutated Moose,** page 86.

Keeper note: wicked Keepers may have the moose reappear later, perhaps during the climax, to complicate matters and

BEAKER FARM

A secluded cabin & farm in the Chugach Mountains, Alaska

SCALE IN IMPERIAL YARDS

0 2 4 6 8 10

Explanation

1 Beaker Cabin
2 Big Barn
3 Outhouse
4 Orchard
5 Pier
6 Still
7 Lantern
8 Bottling Tables
9 Butcher's Block
10 Snowed-in Road

present an additional, deadly threat—although this might literally be overkill!

- Should the investigators kill either moose and study the corpse, a successful **Science (Biology or Zoology)** or **Medicine** roll reveals a stomach full of corrupted fruit.

After dealing with the situation, the investigators can continue toward the Beaker cabin.

- As they approach the run-down shack, they pass a mailbox sitting above a painted sign that reads "*Whites Only*."

ARRIVING AT THE CABIN

Read Aloud

Finally, at 1:45 pm, you see the Beaker cabin ahead. It is a dilapidated, single-story wooden building, surrounded by overgrown orchard trees and hemmed by the forest of the rising Chugach Mountains. Overgrown vines and weeds climb the walls as well as the property in general. Beyond the cabin, a ridgeline looks down onto a gurgling river. The air feels unseasonably warm, and any snow on and around the cabin has melted. As you look at the property, the sun is setting, half hidden behind the mountains.

The cabin's description is in **The Beaker Property** (page 73). As investigators approach, they find the overgrown foliage, tall grass, pools of snow melt, and littered debris make moving difficult. A thin layer of gray dust, or perhaps ash, covers everything. A weird, foreboding atmosphere of restlessness hangs heavy in the air.

- A successful **Natural World** roll confirms the state of the property, the vegetation, unfrozen river, and the snow melt is strange and not easily explained.
- On the driveway into the property are stacks of wooden crates—filled with bottles containing Aurora Blue gin. A casual look suggests many of the crates have been stood out here for some time, waiting for someone to pick them up.

Walking closer to the cabin, the investigators spot a shriveled, old woman sitting on the front porch—this is Grandma (Matilda) Beaker. She stares forward, rocking silently in a chair encased in twisting vines. She's wrapped in a thick blanket of animal furs.

- A successful **Spot Hidden** roll sees a long, metallic barrel—unmistakably a shotgun—poking out from underneath the woman's fur blanket.

MEMORIES: TITUS FREEMAN

Trigger: Titus Freeman sees the "*Whites Only*" sign on the Beaker property.

Read Aloud

Titus, the sign below the mailbox is ugly and familiar. You think back to a place filled with the roars of excited press, the bright flashes of cameras, and the loud cheering of a crowd. You are at an award ceremony. A senior Bureau of Prohibition agent hands out commendations to your colleagues on stage. The medals are for a speakeasy raid you initiated. It yielded the largest confiscation of liquor that year. You stood behind the press in the "Coloreds Only" section near the back.

As you watched, you made a promise to yourself. What was it?

Grandma Beaker

- Investigators who approach closer see thick cataracts crusting over the woman's eyes.
- Another **Spot Hidden** roll may detect that the woman's cataracts are a swirling haze of blue, green, teal, and purple—the same colors as the Aurora Blue gin.
- A successful **First Aid** or **Medicine** roll confirms that Grandma Beaker is barely alive and appears not long for this world.
- A **Psychology** or **Natural World** roll suggests she may be in a similar state as the mutated moose. Whatever is affecting her seems to have completely overwhelmed her.
- Investigators who see her eyes/detect her condition should make a **Sanity** roll (1/1D2 loss).

Grandma Beaker never speaks or rises from her chair. If the investigators get close or force a response, she coughs up thick mucus from the back of her throat and spits directly in their face. With a soft guffaw, she continues rocking. The shotgun on her lap is loaded, but she doesn't appear to have the strength to use it. She takes no action throughout the scenario. A combination of old age and exposure to the Colour has corrupted her beyond saving.

Leads

- **Clearing the Cabin** (following): the investigators begin their raid (obvious).
- **Search the Area:** refer to **The Beaker Property** (page 73) for descriptions (obvious) and **Events** (page 79) for possible encounters (obscure).

CLEARING THE CABIN

The investigators can explore as they wish. Their objective is to disrupt and destroy the bootlegging operation at the Beaker cabin, a two-step process.

- First, they must disable the bootlegging still and destroy all reserves of Aurora Blue—see **Destroying the Still** (page 81). Destroying the bootlegging still means reaching **The Barn** (page 78) at the back of the property.
- Second, they must arrest Jacob Beaker—see **Dealing with Jacob** (page 82). The investigators don't need to arrest Addy Beaker since she has already passed away, and they have no orders regarding Grandma Beaker.

Alongside these objectives, the investigators must contend with the Colour. It begins the scenario "sleeping" and only descends to the cabin if something attracts its attention. By nightfall, it wakes and the Keeper should have it arrive just as investigators intend to leave—see **Dealing with the Colour** (page 83). The "ticking clock" in this scenario is nightfall and the arrival of the Colour; its appearance begins the end game.

Refer to the description of **The Beaker Property** (page 73) for details of its interior rooms. Allow the investigators to explore the cabin and property in general at their leisure,

MEMORIES: VIRGINIA WRIGHT

Trigger: Virginia Wright encounters Grandma Beaker.

Read Aloud

Virginia, you spot the old woman sitting on the porch of the cabin. The scene brings a memory to mind, the image of a similar porch. A childhood version of yourself sits out in front of your old house in rural New York. You are waiting for your father to return home after another long night as a police officer. Your grandmother rocks back and forth in a nearby chair—glaring at you. That woman never liked you. Maybe because she knew in whose footsteps you intended to follow. "You'll never be a cop, you rodent. They'll never have you, and even if they do, they'll never respect you," she warned you. "You look like a sack of rotten potatoes, and you smell even worse. Why don't you go bathe and play with dolls like a normal girl?" You recall your tears welling up as you tried to ignore her.

What did your father say to you once he arrived home, and why does that stick with you to this day?

and attempt to achieve their objectives however they choose. Occasionally, remind the players that daylight is beginning to fade and sunset is around 3:45 pm.

Keeper note: Jacob Beaker is wandering across the property in a delirium and can appear anywhere the Keeper desires. Although finding him is easy, he is a dangerous opponent who has grown stronger thanks to the corrupting power of the Colour—he will be difficult to subdue.

THE BEAKER PROPERTY

The Beaker property is an unpleasant place. It was always shabby, but now it's lost every homey touch. The building is partially collapsed, with garbage and filth everywhere. The one-story structure is modified to house paying travelers, and most of the building serves this purpose. There is no electricity in the cabin, and when the investigators enter, the building is dark, with just dim daylight illuminating the interior. Various candles and lanterns are inside should the investigators require more light.

The first floor of the cabin contains the following rooms:

- **Bunk-room** (following).
- **Dining Room** (following).
- **Grandma Beaker's Room** (page 76).
- **Guest Room** (page 76).
- **Jacob & Addy's Room** (page 76).
- **Kitchen** (page 76).
- **Living Room** (page 77).
- **Missy's Room** (page 77).

Beneath the cabin is a **Basement** (page 78).

Externally, the property boasts:

- **The Barn** (page 78).
- **The Grounds** (page 78).
- **The Pier** (page 79).

FIRST FLOOR

Bunk-room

A guest's bunk-room containing four double bunk beds, an unmade fireplace, and drawers for guests' belongings.

- Five unlit oil lanterns sit on top of the fireplace—each has enough fuel for around two hours of light.
- A pile of backpacks, suitcases, clothes, and climbing gear is on one of the beds.
- If searching the gear, a successful **Spot Hidden** finds several wallets containing US and Canadian identification along with family photos.

Keeper note: while unable to check immediately, the photos and identification documents match recent reports of missing people—Jacob's victims, fed to the Colour. Alternatively, ask for a **Know** (**EDU**) roll: if successful, the investigator remembers one or more of the faces from missing persons' posters from a few weeks ago.

Dining Room

The floor has a layer of squashed fruit, trash, and smashed wooden crates. Sacks of rotten and oversized apples, plums, and cherries dot the perimeter. The stench is unbearable. An enormous dining table dominates the room, although what few chairs remain are broken.

- When the investigators walk through here, they must walk on the rotting fruit, causing apples to burst, plums and cherries to squirt, with the whole foul mess smooshing underfoot.
- While crossing this room, the investigator with the lowest Luck steps on a weak floorboard—ask for a **DEX** roll: failure means

Mountain Aurora

THE TICKING CLOCK: LIGHT IS FADING

The balance of power at the Beaker property favors investigators right up until the Colour Out of Space arrives at nightfall. At this point, investigators must complete their plans quickly or the Colour is likely to spot and eliminate them. For reference, during December, in the Anchorage area of Alaska, sunrise occurs around 10:15 am, with the sun setting around 3:45 pm. For the sake of tension and story, the Keeper is free to be a little flexible with these times.

Communicate the looming threat of nightfall without betraying exactly what danger is facing the investigators. Provide evocative descriptions of lengthening shadow and a slowly building unshakeable sense of dread. If investigators look toward the Chugach Mountains, take care to describe the vibrant northern lights, which (of course) are secretly the Colour rather than a natural phenomenon. This evocative light show should grow brighter as the scenario progresses.

The Colour awakens from its rest and arrives when the sun sets. This probably happens after investigators have dealt with Jacob and his still, but alter the timing if the investigators are moving especially quickly or slowly. If investigators cause a large disturbance, like blowing up the bootlegger still, trying to leave the property with Missy, or killing Jacob Beaker, then the Colour wakes early and arrives ready to defend its nest. Ideally, the investigators should feel like they are in control and working to their timetable rather than stumbling into one of which they have no control.

BEAKER CABIN

A plan of the single story cabin.

SCALE IN IMPERIAL YARDS

0 2 4 6 8 10

First Floor

Basement

Explanation

1 Living room
2 Guest room
3 Bunk room
4 Dining room
5 Kitchen
6 Grandma Beaker's room
7 Missy's room
8 Jacob & Addy's room
9 Cells

the floor collapses, they fall into the **Basement** (page 77), and suffer 1D4 damage. The unfortunate investigator lands inside a closed cage, on top of the desiccated skeleton of one of Jacob's previous victims, provoking a **Sanity** roll (0/1 loss).

Grandma Beaker's Room

The bed and furniture show signs of recent use, with the bedsheets disturbed and various garments strewn on the floor and across the dresser. The fireplace has the remains of a fire, but dust clings to the blackened wood, indicating it occurred some days ago.

- From the contents, this room belongs to the old woman sitting on the porch, Grandma Beaker.
- A candlestick is near the bed, along with a box of matches.

Guest Room

Essentially a spare bedroom, reserved for guests prepared to pay extra for a private room. No one has used it for some time; a layer of dust covers the bedsheets, dresser, unmade fireplace, and floor.

- In the wardrobe is an old, thick peacoat left behind by a guest some years ago. If worn, it provides 1-point of armor protection, which can stack with the investigators' heavy weather gear and so provide a total of 2-point armor.

Jacob & Addy's Room

Three deadbolt locks have been recently installed on the corridor side of this wooden door. In addition, there is a baseball-sized round hole in the center.

The small hole's narrow viewpoint reveals a double bed, an overturned dresser, and a smashed and fallen mirror inside. Someone tore the room apart. There is also a hideous stench emanating from within.

Once the door is open, the stench becomes overpowering. Flies buzz noisily about, while maggots drag themselves across the floor. At the Keeper's discretion, a successful **CON** roll avoids spending a round retching or gagging from the awful smell.

- In the far corner, shrouded in darkness, lies the corpse of a woman in her late 30s. Despite being terribly thin, the flesh is puffy and covered in unusual boil-like growths, making her features hard to discern. The fingernails are torn and covered in dried blood.
- Encountering the corpse in this foul state provokes a **Sanity** roll (1/2 loss).
- A successful **Medicine** roll confirms the body is a middle-aged woman who starved to death while locked in this room.
- A hand-scratched message on the wall above the corpse reads: *good life, happy wife, help us, angels, feed them, feed me*

Keeper note: the corpse is Addy, Jacob's wife. While they were both far along the path of corruption caused by the Colour, Jacob and Addy got into a fight, resulting in Jacob locking his wife in their bedroom. Subsequently, he forgot to let her out, and Addy was unable to escape, too addled by the Colour to have any presence of mind. She died inside the room almost two weeks ago.

Kitchen

A leaky tap drips onto a mess of broken dishes and rotting, oversized fruit. All the cabinet doors lie shattered and broken. Anything edible is long gone, with only spoiled food remaining. Insects and maggots never seen in Alaska in December crawl about and infest the spoiled fruit, feeding greedily. Sticky residue coats the cupboards and countertops, as well as the small table in the center of the room.

- Dozens of crayon drawings created by Missy are stuck to the walls—these show various scenes of farm life and Missy's family before the Colour arrived. A breeze makes them rustle and lift, revealing perfect round holes, the size of a baseball, behind each one.

MEMORIES: AHNAH HOLLOWS

Trigger: Ahnah Hollows seeing the reception area in the Beaker cabin.

Read Aloud

Ahnah, as you look around the cabin, you recall when you were hunting in the Denali Mountains with your father, many years ago. He became disoriented and confused near the end of the trip, and you became lost for hours. Eventually, you came upon a wooden hut, much like this one—a place of refuge and safety for weary travelers. A roaring fire and raucous laughter came from within the cabin.

The hostess, a gentle-looking woman, plainly filled with kindness, came to the door to welcome you. But her demeanor changed when her eyes fell upon your Inuit father, gasping for breath and leaning helplessly on the porch railing. "Sorry, Hun. This hut is for whites only. Take him around to the stables." With that, she shut the door. You remember the disappointment, embarrassment, betrayal, and rage.

What did your father tell you that night? What lesson did he teach you that changed the way you thought of the world?

- A near-empty lantern stands on the countertop.
- A successful **Natural World** roll determines that the countertop residue is from the unnaturally large produce.

Living Room

Entering the cabin from the front door leads directly into a large living space, a combination of lounge and reception area, used when the Beakers rent beds to passing travelers. Lounge seats are on either side of the front door, while a wooden desk and chair stand toward the rear of the room. Near the door is a stylized antler coat rack, a boot scraper, and a set of out-of-date maps and weather charts pinned to the wall.

- The furniture is damp to the touch.
- A thick trail of mud leads haphazardly through the cabin, both dried and fresh, indicating people have carelessly been tramping mud through for some days.
- A successful **Track** roll determines that two people frequently walk through: one wearing large boots and a small, barefoot child.
- Three half-burned candles, standing inside glass jars, dot the room.

Keeper note: if the investigators have already encountered Missy, these second footprints are obviously hers. If they haven't, grant them a bonus die to the **Listen** or **Spot Hidden** roll they make to detect her, per **Meeting Missy** (page 79).

Desk

Atop the desk is a wet and molding guest journal; its pages stuck together, whatever was once within is now illegible. Aside from an ink well and a couple of old fountain pens, nothing of import is here. The two drawers hold only damp note paper and moldering old maps of Anchorage.

Missy's Room

Tidier than the other bedroom, this is clearly a child's room. As well as a single bed and wardrobe, a small table and chair occupies the area. The fireplace shows signs of recent use.

- Atop the table sits a pad of plain paper and a mess of various colored crayons and pencils matching the drawings stuck to the walls in the kitchen.

BASEMENT

A door off the corridor leads to a flight of rickety stairs down to the basement. There's no safety rail, and the basement below is pitch black.

- If the investigators descend into the basement without a light source, ask for a **DEX** roll: failure means tripping and falling down the stairs and suffering 1D3 damage.

At the base of the stairs, there's a row of four handmade but sturdy prison cells of wrought iron, each sealed with a padlock.

- If an investigator fell through the floor of the dining room, they land in the first cell by the stairs, on top of the desiccated skeleton.
- Remnants of previous occupants (e.g., old clothes, watches, and jewelry) litter the cells.

Keeper note: Jacob kept kidnapped guests here until he presented them to the Colour.

The cages rise to the ceiling, but are open at the tops. If trapped within a cage, there are four possible means of escape:

- A successful **Locksmith** roll opens the padlock.
- A successful combined **Climb** and **DEX** roll enables an investigator to squeeze through the gap at the top of the cell. Roll once; the roll succeeds if the value is lower than both Climb and DEX.
- Another investigator could use a **STR** roll to pry the bars apart enough to allow escape. Numerous items for prying the bars are available around the property.
- Jacob carries the keys to the cages with him. An investigator could obtain the keys with a **Sleight of Hand** roll, or forcibly take them after subduing or killing Jacob.

OTHER AREAS

The Barn

This large barn holds Jacob's workshop where he produces Aurora Blue. While it is the most well-organized part of the property, it is still filthy with fruit pulp, smashed crates, and broken glass.

- Unnaturally large and weird-looking weeds choke the walls and have spread across the ground.
- Two long tables stand in the center of the room stacked with crates of bottles containing Aurora Blue.
- A large still bubbles away quietly, constantly at work.
- A table nearby boasts a butcher's slab with rows of empty glass jars.
- Sacks and piles of rotten fruit are everywhere.

- An unlit wood stove used for heating the barn—an unusual sight in December.
- Various farming and automobile tools dot the area; some hang from nails while others are on the floor, covered in fruit pulp. A successful **Spot Hidden** roll finds the necessary tools to repair the investigators' car.
- Two cans of gasoline stand against a wall, opposite the still. Above these, a lantern hangs from a wall hook.
- At the rear of the barn, outside, is Jacob's rusty pickup truck.
- If investigators search the barn, ask for a **Spot Hidden** roll: by the door is a pile of paper parcels tied with twine, obscured by a mass of sacks. The parcels contain bundles of paper money and handwritten notes sent by various customers for Aurora Blue. The handwritten notes are complimentary, and several ask about pricing changes and delivery methods. Reading the notes makes it clear that Jacob has not been responding.

Keeper note: too far gone to process these, Jacob has simply been bundling up all correspondence and payments into these parcels, which lie here forgotten and ignored.

The Grounds

The property extends several miles into the surrounding wilderness, consisting of ill-kept fields and orchards, all bursting and overgrown with overripe and overlarge vegetation that should not be growing at this time of year.

- A successful **Natural World** or **Science (Biology or Botany)** roll confirms it as unnaturally accelerated growth. Mutated fruit litters the grounds, while unusually large insects and maggots feed on the remains.
- As the daylight fades, the treetops, ridgelines, and peaks of the nearby Chugach Mountains seem to glow faintly. The effect is unnerving and a weird atmosphere descends, along with an uncanny stillness and silence. The strangeness provokes a **Sanity** roll (0/1 loss).
- Investigators who take the time to scour the grounds can attempt a **Navigate** roll: if successful, they know the lay of the land and should, later, receive a bonus die to any **Stealth** or **Drive Auto** rolls made to escape the property.

The Pier

This small, old, and rickety pier overlooks a river leading out into the Gulf of Alaska. The water level is alarmingly low; its exposed wooden struts descend some 20 feet (6 m) into a shallow riverbed covered with mean-looking rocks. At the end of the pier sits an old wooden rocking chair.

- A pair of battered binoculars lie on the chair's seat.

Keeper note: Jacob uses the chair to wait for the Colour each night.

Pier Combat

Should the investigators fight Jacob here, they may use a combat maneuver—**Fighting (Brawl)**—to push him off the edge of the pier. If the maneuver succeeds, he tumbles onto the rocks and water below, suffering 2D6 damage, likely killing him. Should he survive, Jacob struggles through the rocks and water to reach the bank and emerges downstream, whereupon he trudges zombie-like back to his home. Of course, if an investigator goes tumbling off the edge of the pier, they share the same fate.

EVENTS

The following are a series of events that help drive the story forward. The Keeper is free to adapt and adjust these to suit the actions of the investigators. The Keeper may present them in the recommended order below or reorder as desired.

MEETING MISSY

As investigators move across the property, ask for a **Spot Hidden** or **Listen** roll: success sees a flickering shadow or hears a soft footfall. Turning to the source, they spot a tiny, filthy girl (see **Missy Beaker's Dramatis Personae** entry, page 66), who is watching the investigators. If they see her, she

SANITY EFFECTS

When an investigator suffers Sanity loss they may, at the Keeper's discretion, experience an involuntary action. If they lose enough Sanity to fall temporarily (5 points) or indefinitely insane (one-fifth of Sanity), they suffer a bout of madness. *The Call of Cthulhu: Keeper Rulebook* (page 156) contains general guidelines, but here are some ideas drawn from the events of this scenario to use as inspiration when such situations occur, along with their total Sanity, and the amount each investigator needs to lose before a Sanity effect occurs.

Ahnah Hollows

- **SAN:** 50
- **Indefinite insanity:** at 10+ points.
- **Involuntary action:** puts themselves between the other investigators and any danger in sight.
- **Bout of madness:** tries to heroically sacrifice themselves to protect the others, even if that's not strictly necessary. "*All of you run! I'll hold it off…*"

Booker Reese

- **SAN:** 80
- **Indefinite insanity:** at 16+ points.
- **Involuntary action:** curses sacrilegiously and then apologizes.
- **Bout of madness:** begins reciting laws and legal procedures. "*You have the right to remain silent! You are being charged under the provisions of the 18th amendment...*"

Titus Freeman

- **SAN:** 50
- **Indefinite insanity:** at 10+ points.
- **Involuntary action:** throws away their weapon.
- **Bout of madness:** explodes into a spree of violence "*If we wanna live, we gotta smash it all!*"

Virginia Wright

- **SAN:** 60
- **Indefinite insanity:** at 12+ points.
- **Involuntary action:** makes the sign of the cross.
- **Bout of madness:** falls to their knees and prays for protection. "*Lord! Smite down my enemies. Raise me up! Keep me safe from harm!*"

MISSY'S DRAWINGS
(HANDOUTS)

scrambles away, but lurks nearby. A concerted effort to locate her succeeds (no roll).

Missy is desperate for human affection, but the strangers who have suddenly walked into her home terrify her. Missy doesn't talk and uses her drawings to communicate—she has crayons and paper at hand, as well as a collection of scrawled pictures showing the farm, fruit trees, and animals, all drawn normally, i.e., before the Colour arrived.

- When approached, Missy is scared and backs away. At this point, investigators notice her pupils give off the same blue, green, teal, and purple colors as Grandma Beaker's and the moose's—call for **Sanity** roll (1/1D2 loss).
- A successful **Psychology** roll confirms she is terrified, while it's obvious (no roll) that she is malnourished.
- A successful **Charm** or **Persuade** roll calms her down and warms her to the investigators—Missy immediately attaches herself to the investigator who succeeds with this roll. She hugs them, holds their hand, or just stays nearby, anything to remain close.
- The poor girl has visible signs of mistreatment. Her bones protrude alarmingly, and dirt cakes her body. She carries a foul-smelling teddy bear in one tiny fist, and scrap paper and crayons poke out of a dress pocket—she refuses to let go of any these items.

Missy happily follows investigators who try to keep her safe, but flees and hides if they are frightening or aggressive. If investigators attempt to communicate, they find Missy is mute; however, she does draw. If questioned, she pulls a crumpled sheaf of paper from the pocket of her dress and scratches images onto it with broken crayons. The Keeper should draw her responses—below is some important information that Missy knows and communicates—use these in response to the investigators' questions—see example drawings on page 80.

Jacob's Location

Missy knows her father moves between his still in the barn, a set of cages in the cabin's basement, and his makeshift pier where he waits for visits from the Colour. If asked about him, she crudely draws the barn, the pier, and a cage—she adds a scrawled rainbow above the pier.

- If necessary, a successful **INT** roll identifies the workshop and pier. A higher level of success on either notes that while the cage has no clear location, the drawing is claustrophobic, suggesting it must be underground.

The Strangeness

Investigators asking about the strange fruit, the weirdly colored pupils of people and animals, or the mysterious events taking place at the cabin, receive a special set of pictures. Missy sits down and spends the next several minutes drawing furiously. She proudly hands the images over to investigators.

The first shows a distorted version of herself with multicolored wings, flying away from the cabin. The second shows colorful orbs floating around the cabin. The third drawing is just vicious scribbles of blues, greens, teals, and purples covering the silhouettes of dead bodies. Viewing these pictures provokes a **Sanity** roll (0/1 loss).

- **What happened?** If the investigators ask about members of the Beaker family or about the bootlegging/criminal activity, Missy draws another picture showing a bootlegger still, surrounded by prone figures with Xs for eyes.

Cell Keys

Should an investigator become trapped in a cell in the cabin's **Basement** (page 77), other investigators might ask Missy about the keys' location. In this instance, she draws a picture of unhappy-looking man with a belt ring containing four oversized keys. An arrow points to the man with the word "DADDY."

Keeper note: Missy wants to leave the cabin. After witnessing the Colour's arrival and the corruption of her family, she has little tying her to this place. Assuming the investigators successfully deal with the Colour, they can set her free, but if the Colour lives, leaving with Missy may kill her—see **Escape**, page 85.

WHAT ABOUT MISSY?

Use Missy to help lead, push, or burden the investigators as the scenario requires. If she becomes too distracting, have her dart away to hide or sit down to draw. She can also appear at a critical moment to assist an investigator. If she appears in a confrontation scene with Jacob or the Colour, they both hesitate for a moment (a game round) to observe her, which might be enough time for the investigators to act and even the odds.

DESTROYING THE STILL

Jacob's still, where he produces Aurora Blue, is inside his barn at the rear of the property—see **The Barn,** page 78. To disrupt the operation, the investigators must disable the still and destroy all reserves of Aurora Blue, which he stores on a set of tables nearby. Investigators must be thorough with this difficult task to prevent anyone from restarting operations.

Permanently disabling the still requires a successful **Mechanical Repair** roll and 1D2 hours. Just burning down the barn will not accomplish this task. Alternatively, the investigators can attempt to ignite the still and the liquor, destroying it all in one fell swoop, requiring a **Demolitions** roll to accomplish safely—failure means an uncontrolled explosion, dealing 1D6 damage to the investigator igniting the fire, and 1D4 damage to those who are close by, although a kind Keeper may allow a successful **Dodge** roll to reduce the damage by half.

Keeper note: if none of the investigators possess the **Demolitions** skill, replace this with a **Luck** roll. If the investigators are rushing, make this a Hard **Luck** roll.

If Jacob is still around, he appears either upon hearing an explosion or at some point during the extended period where investigators are dismantling his operation.

SAMPLING AURORA BLUE OR THE FRUIT

Curious investigators might feel compelled to sample some of Jacob's bootleg gin or the fruit growing on his property. The gin tastes good and carries a warm underlying depth of something hard to define, but there are possible side effects. The fruit initially seems very sweet but this quickly dissipates, leaving an unpleasant dry and bitter taste.

If they do more than just touch a sample to their tongue, ask for a **CON** roll: if failed, they begin to feel queasy, sweaty, and unwell. If the roll is a fumble, they react badly, suffering 1D8 damage as their heart rate spikes, vision blurs, and their hands begin to shake—this effect lasts 1D10 minutes and confers a penalty die to appropriate skill rolls made in that time.

Investigators who drink Aurora Blue or eat the mutated fruit multiple times should make the **CON** check with a penalty die for each sip and/or bite; if failed, impose two penalty dice on all skills rolls for 10 minutes.

- A successful **Listen** roll detects his approach, although this increases to Hard if the investigators are being noisy.
- If they detect Jacob's approach, the investigators may make a **Stealth** roll to hide before Jacob enters the barn. He is too stupefied to notice changes to his setup and does not question minor disturbances. He simply potters around the workshop for a few moments, straightening boxes and feeding the still, and then begins another circuit of the property. If he finds the still destroyed, he howls, and starts to wander the area, hunting for the perpetrators—see **Dealing with Jacob**, following.

Keeper note: the exploding still is one method of hurting the Colour—see **Dealing with the Colour** (page 83).

DEALING WITH JACOB

Jacob Beaker is semi-conscious; he walks around in a dreamlike loop, going between his barn, his cages in the cabin's cellar, and the pier where the Colour goes when it wishes to feed. He has just enough presence of mind to work his still and move the finished product to the end of his driveway, where couriers collect the alcohol.

Unless provoked by an investigator, Jacob continues this mute circuit until investigators apprehend him or he discovers his damaged or destroyed still. The corruption of the Colour has visibly mutated him—see **Jacob's Dramatis Personae** (page 65) for a description of those mutations, while his profile is on page 86; note that as a fully-gone victim of the Colour, encountering Jacob the first time provokes a **Sanity** roll (1/1D8 loss). Following are some of the possible ways to deal with the bootlegger.

- A successful **Psychology** roll suggests Jacob is not in full control of himself, while his violent actions confirm he is a clear threat and danger to the investigators.

Speaking to Jacob

If investigators attempt to talk to Jacob, perhaps to formally place him under arrest, ask for an appropriate social roll, such as **Persuade** or **Intimidate**. Jacob cannot understand reason, but a success on the roll notes his anger, and provides a clear indication that he is about to attack, forewarning the investigators and granting them +50 to their **DEX** value (as per the readied weapon rules when determining turn order) and giving them a bonus die on their first action in the subsequent combat round.

Direct Confrontation

If Jacob catches the investigators dismantling the still, he attempts to sneak up and attack with surprise, charging them

while screaming half-formed words. Kind Keepers might allow a **Listen** or **Spot Hidden** to avoid Jacob's surprise attack. Jacob prioritizes knocking investigators unconscious rather than killing them. If the investigators surrender or all fall prone, he stops attacking. Jacob aims to capture and imprison the investigators in his cages below the cabin until the Colour returns for another meal.

Trickery

Avoiding a direct fight with Jacob is best. A trap is ideal, such as causing a distraction while the others mount a surprise attack to subdue him. Otherwise, leading him into the exploding still, trapping him in his own cages, or quietly eliminating him while he is unaware are all possible options, depending on the willingness of the investigators to trap or kill him. As always, the Keeper should encourage creative solutions from the players and adjust the scenario accordingly.

Jacob Dies

The bootlegger's death triggers the return of the Colour Out of Space. It senses the disturbance and moves toward the cabin to investigate—see **The Ticking Clock: Light is Fading,** page 74.

A QUICK GETAWAY

Ideally, the investigators should aim to escape from the Beaker property once they complete their mission. To that end, they may decide to look for parts to repair their damaged car. Assorted mechanical odds and ends hide throughout Jacob's barn (see **The Barn**, page 78)—finding these requires a successful **Spot Hidden** roll (the parts are easy to find if given enough time, but this assumes the investigators are in a hurry). Provide a bonus die in searching for these parts if the investigators previously succeeded with a **Mechanical Repair** roll when examining their broken car.

When investigators make their way back to their car, they find the snow is lying deeper, where—after spending time in the relative warmth of the Beaker property—the cold hits them. Those who took off their cold-weather gear are chilled to the bone. At the Keeper's discretion, increase appropriate skill rolls to Hard difficulty or impose a penalty die.

The investigators can restart their car without a roll if they have recovered suitable parts (i.e., were successful with the **Spot Hidden** roll).

Jacob Beaker also has a dusty pickup he used for supply trips into Anchorage. Ignored for months at the back of his barn, it now has mutated vines clogging it. A successful **Locksmith** or Hard **Mechanical Repair** starts the car, while a **Drive Auto** roll may force it free from the choking vegetation. Alternatively, if the investigators make a concerted effort of tearing the vines off by hand, they free the vehicle, although such a delay may cost them (1D6+2 rounds) if the Colour is attacking or bearing down on them.

If Jacob is still around, he hears the truck starting and comes to investigate, as per **Dealing with Jacob** (preceding). If the Colour has awoken, it also notices the disturbance and moves toward the sound.

Leads

- **Dealing with the Colour** (following): the investigators face a confrontation with the Colour Out of Space (obvious).
- **Dealing with Jacob** (preceding): if still around, Jacob Beaker confronts the investigators (obvious).

DEALING WITH THE COLOUR

The Colour Out of Space begins the scenario in a torpor, lurking among the mountains behind the Beaker cabin. It coalesces and returns to the cabin if something of note occurs or if the sun sets—see **The Ticking Clock: Light is Fading** (page 74).

When the Colour arrives at the Beaker cabin, it drifts toward any visible investigator. If none are visible, it hovers,

scanning for prey, and begins to search the property. Note that it does not feed on Jacob or Missy. It continues searching until it finds investigators, dies, gets chased away, or otherwise gives up its hunt.

DESCRIBING THE COLOUR

Read Aloud

You see a strange glow through the darkness. Shafts of phosphorescent light burst through the night sky growing and congealing together to form a cloud-like, jelly-like mass glowing with unearthly color. An amorphous, glistening magnitude of colour, rolling and shining in shades of a deep, unnatural spectrum. A metallic taste hits your tongue, and the air takes on a wet and slimy vapor.

The Colour is a terrifying adversary due to its invulnerability to most forms of harm. Investigators have a limited range of options to deal with the creature. To avoid detection by the Colour, the investigators must make a successful **Stealth** roll whenever they pass across open ground. Remember, spotting the Colour prompts a **Sanity** roll (0/1D4 loss). The most likely methods of dealing with the Colour are below.

DESTROYING THE COLOUR

Ambitious investigators may decide they need to eliminate the Colour; however, do not present this as the standard or only solution. Escape is far simpler and provides a better chance of survival.

The Colour is deadly. Bullets and conventional weaponry have no effect on it. While experienced investigators may have a magical means of harming the Colour, pre-generated and new investigators do not.

Explosion

The best method—in this scenario—to harm the Colour is to use the explosive force of Jacob's bootlegger still. Because the Colour surges toward any prey it spots, it should be easy to lure it into the barn. Triggering the still to explode requires a **Demolitions** or a Hard **Mechanical Repair** roll: failure means an uncontrolled explosion, dealing 1D10 damage to the igniter and 1D6 to all in near proximity.

Causing an explosion while the Colour is inside the barn severely harms it, while the resulting fire, fueled by alcohol in the barn, destroys it—allowing the investigators to escape. Investigators involved in baiting the Colour need to succeed with a **DEX** or **Luck** roll (whichever is higher) or they too suffer damage in the explosion (1D6 damage).

If the investigator suffers a major wound (see *Call of Cthulhu: Keeper Reference*, page 120), he immediately falls prone and must make a **CON** roll to remain conscious, risking yet further burning damage and death if another investigator isn't nearby to assist.

Burn It All Down!

The Colour remains near the Beaker property because it has a plentiful food source. If a significant portion of the land from which it draws energy is destroyed, the Colour has no reason to stay. The investigators could set fires and burn down not only the property but the fields and orchards as well. Such a huge blaze severely limits the Colour's available food and sends it away.

Setting fires is a simple task, assuming the investigators use gasoline and the alcohol readily available in the barn. Doing so while a Colour is attacking is not so easy, and requires a **Luck** roll per investigator setting a fire; an attempt may continue each round as long as the investigator is still capable. Success means the flames take hold.

Lighting a fire immediately attracts the attention of Jacob (if still around) and the Colour (assume the monster arrives within 1D6+1 rounds), although it will be reluctant to venture out if there is still daylight remaining.

Painful Light

Colours have an aversion to bright light, which is why they only appear at night. While the investigators do not have access to such equipment such as high-intensity arc lights, it is feasible—should the Keeper wish to extend the scenario or if the investigators return to deal with the Colour at a later stage—that such equipment could be brought to the site.

In this event, waiting for the Colour to appear and then bathing the area in bright light causes the monster distress. It becomes confused and fearful for its life and, assuming the lights continue to burn brightly, causes it to flee upward toward the stars and away from this planet.

To discover that bright light may "harm" the Colour, the Keeper could have the monster draw back slightly from an investigator who happens to be holding a brightly burning lantern. While such light won't hold the monster off for more than a second, it can prompt the investigator—later—to recall the moment and theorize that really strong light might be effective against the Colour. If necessary, an **Idea** (INT) roll brings this thought to mind.

Note that if the Colour is destroyed or flees the area, the temperature immediately plummets. If the investigators have taken off their cold-weather clothing, the Keeper should describe the freezing wind and snow falling. If unable to put on

their weather gear, the investigators may suffer from increased difficulty rolls or a penalty die, although at this stage, with the Colour defeated, the Keeper may wish to simply describe the wintry conditions as they draw the scenario to a close.

Keeper note: the Colour presented in this scenario is a variation of the standard Colour as depicted in the *Call of Cthulhu: Keeper Rulebook* and takes on a slightly more corporeal substance, making it susceptible to harm. If you prefer nihilistic horror where there is little the investigators can do but attempt to flee with their lives, then assume any explosion caused by the investigators does no more than confuse the Colour, buying them time to get away—the Colour survives and continues to haunt the Chugach Mountains until it fully drains all life from the area and leaves to hunt elsewhere.

- When the Colour is defeated or if the investigators successfully flee, proceed to the **Conclusion** (following).

ESCAPE

The investigators may choose to flee the property, either after achieving their objectives or to avoid death.

- If the Colour is aware of the investigators but has not detected them, they can melt away into the darkness with a successful **Stealth** roll.
- If the Colour is pursuing, call for opposed **DEX** rolls versus the monster's DEX 90. If the investigators can get two consecutive successes, they gain a lead and are able to get away. Remember to provide a bonus die to investigators who succeeded with **Navigation** rolls while exploring the property (see **The Grounds**, page 78). Investigators should substitute a **Drive Auto** for the **DEX** roll if they have repaired their vehicle or taken Jacob's truck.

Alternatively, this could be a full chase sequence, using the rules found in the *Call of Cthulhu: Keeper Rulebook* (page 130).

If investigators flee with Missy, the Colour can detect her location, meaning that the investigators cannot evade the Colour with a **Stealth** roll, and instead must outrun the creature. In addition, Missy becomes unwell if she leaves the property while the Colour is alive, although a successful **Medicine** or **First Aid** roll can nurse Missy through this; failure here indicates that Missy falls into a coma—the Keeper should decide whether she survives.

If she does, once she is far away from the property, the link between her and the Colour is severed. While her body functions normally again, watching the slow corruption and death of her loved ones scars her for life.

CONCLUSION

The investigators either escape, leaving the Beaker farm behind them, or are overcome and never return to Anchorage.

If they managed to disrupt the Aurora Blue bootlegging operation, then, over the coming months, reserves of the poisonous spirit gradually dry up, and the investigators receive begrudged congratulations from their colleagues. In due course, small career bumps occur. The accolades are far less than they deserve, but it is an important step in their own careers, and it helps forge the path for other agents from marginalized backgrounds who choose to follow them.

Ask each player to provide an epilogue for their investigator—is the recognition they receive everything they thought it would be or does it ring hollow?

If investigators could not disrupt the production of Aurora Blue, their colleagues at the Bureau use their failure as an excuse to scapegoat them for their own inaction and the deaths caused by the bathtub gin. This unfair defeat is another in a long line of unjust blame foisted against the investigators. Although supplies of Aurora Blue dry up after the Colour leaves the area barren, many die from poisoning before then. Ask the surviving investigators how they respond to this latest setback.

As for Missy and the Colour Out of Space, their fate is not bound to the production of Aurora Blue. If investigators save Missy, the young girl is likely be handed over to authorities, unless one of the investigators wants to step up and adopt her. If she perishes or remains behind, then to all but the investigators, she is forgotten.

Eventually, if not already dispelled or destroyed, the Colour leaves the Chugach Mountains. It departs, having drawn enough power from the countryside to fuel its mysterious flight onward through the cosmos. Should the investigators ever return to the Beaker property, or check the local paper, they find that the property is now a giant crater filled with gray ash. The cabin is completely gone. Nothing will grow. All that remains among the dust is a handful of crayon drawings.

REWARDS

Grant surviving investigators a development phase once the scenario is complete. For additional information, see C*all of Cthulhu: Keeper Rulebook*, page 94.

- Make improvement checks for all ticked skills.
- Make a **Luck** improvement check.

In addition to the Sanity losses discussed elsewhere in the scenario, grant the following sanity gains or losses and other rewards to surviving investigators:

Sanity & Other Rewards

- If investigators destroyed/dismantled the Aurora Blue operation: +1D4 Sanity points.
- If performed due to their occupation (i.e., the pre-generated investigators), grant a +5% boost to their Credit Rating skill to reflect the prestige and advancement they receive for the successful operation.
- If investigators destroyed or drove away the Colour: +1D6 Sanity points.
- If the Colour remained behind to feed on the Alaskan countryside: –1D4 Sanity points.
- If Missy Beaker survived: +1D4 Sanity points.
- If Missy perished or was abandoned: –1D4+1 Sanity points.
- If this was the first time a Mythos-related stimuli like the Colour Out of Space made an investigator go insane: +5 Cthulhu Mythos points.
- All survivors gain +2 Cthulhu Mythos skill points (this may be in addition to the +5 points above).

CHARACTERS & MONSTERS

Jacob Beaker, *age 42, insane patriarch*

STR 90 **CON** 80 **SIZ** 110 **DEX** 45 **INT** 20
APP 05 **POW** 10 **EDU** 60 **SAN** 00 **HP** 19
DB: +1D6 **Build:** 2 **Move:** 6 **MP:** 2*

**Jacob's life force is periodically drained by the Colour, reflecting his low POW and magic points.*

Combat

Attacks per round: 1

Brawl	50% (25/5), damage 1D3+1D6
Hatchet	50% (25/5), damage 1D6+1+1D6
Dodge	25% (12/5)

Skills

Art/Craft (Distilling) 60%, Drive Auto 40%, Intimidate 60%, Listen 40%, Mechanical Repair 60%, Natural World 45%, Spot Hidden 35%, Survival 40%, Swim 40%.

Missy Beaker, *age 7, neglected child*

STR 40 **CON** 60 **SIZ** 30 **DEX** 50 **INT** 30
APP 70 **POW** 50 **EDU** 05 **SAN** 12 **HP** 9
DB: –1 **Build:** –1 **Move:** 9 **MP:** 10

Combat

Attacks per round: none—Missy is a terrified child; she does not attack.

Dodge	45% (22/9)

Skills

Art/Craft (Drawing) 40%, Stealth 50%, Survival 60%.

Mutated Moose, *mother & calf**

STR 160 **CON** 90 **SIZ** 180 **DEX** 40 **INT** —
APP — **POW** 50 **EDU** — **SAN** — **HP** 27
DB: +3D6 **Build:** 4 **Move:** 10 **MP:** 10

Combat

Attacks per round: 1 (smash, trample)

Attack (Smash)	45% (22/9), damage 2D6+3D6
Trample	45% (22/9), damage 1D6+3D6
Dodge	20% (10/4)

**For the calf, halve all characteristics and combat values, reduce Build and DB to 0, and Move becomes 8.*

The Colour Out of Space, *extra-terrestrial weirdness*

STR 15 **CON** — **SIZ** 50 **DEX** 90 **INT** 60
POW 50 **HP** —
DB: — **Build:** 0 **Move:** 12 pouring/20 flying
MP: 10

Special

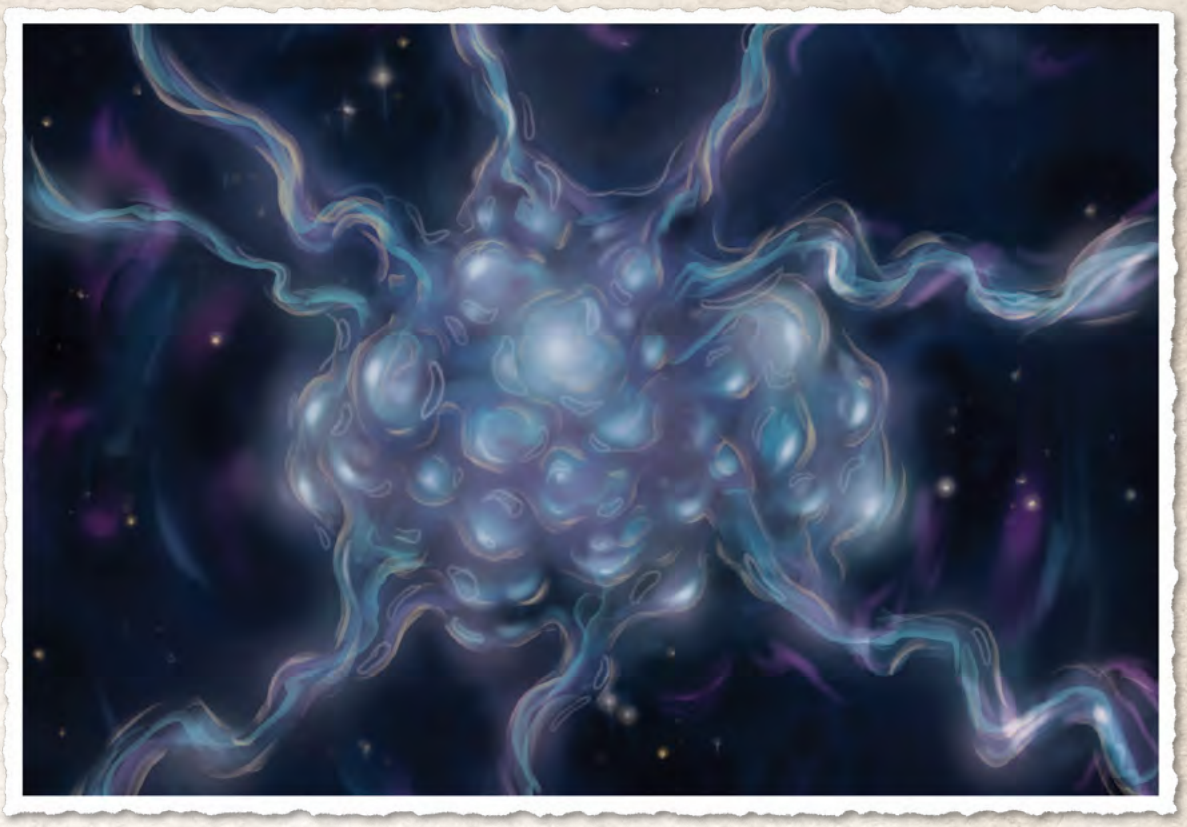
Light Aversion: bright light inhibits a Colour; it spends daylight hours in dark, cool hideaways, preferably underwater. Constant, bright light causes a Colour to flee the area.

Disintegrate: can focus its energies to disintegrate a hole through almost any material. This ability is used primarily to excavate a lair underground. The same effort to melt a cubic foot (23 liters) of titanium would remove several cubic yards/meters of pinewood. The sides of the hole appear melted, but no heat is generated.

Solidify: can concentrate and solidify a part of itself. That part becomes translucent, allowing it to manipulate objects.

Combat

Attacks per round: 1 (special, see below)
Since a Colour is so efficient an attacker, Keepers may wish to allow investigators to see it coming, granting a **Spot Hidden** or notice a sudden presence of ozone. Colours lack any recognized Fighting skill and cannot be harmed by normal means. Instead, it uses the following attacks.



Characteristic Drain: when the Colour is feeding, the victim must make an opposed POW roll. If the Colour wins, it permanently drains 1D10 points each of STR, CON, POW, DEX, and APP from the victim, as well as 1D6 hit points. Each point of POW so drained increases the Colour's POW. The victim is aware of a sucking, burning sensation and progressively withers and grays. The victim's face sinks, the skin ageing with hideous cracks and wrinkles. Once fully drained, the victim dies.

- **Opposed roll:** victim's POW vs. Colour's current POW, damage 1D6 hit points + 1D10 characteristic loss.

Mental Attack: can weaken and corrupt the minds of nearby sentient beings. For each full 24 hours in the Colour's vicinity, each person must make an opposed INT roll or lose 1D6 magic points and 1D6 Sanity points. Magic points so destroyed cannot be regained without leaving the area.

The influence also strongly binds the victim to their home/area, and the influence becomes increasingly irresistible as the victim's will weakens. To leave the area, they must make a successful POW roll (Hard if magic points are reduced by 50%, Extreme if magic points have been reduced to zero), or be inexplicably compelled to stay.

- **Opposed roll:** victim's INT vs. Colour's POW, damage 1D6 magic points + 1D6 Sanity points.

Dodge 47% (23/9)

Armor: none; invulnerable to physical attack except by strong magnetic fields, which can imprison it; vulnerable to magic; flees from sustained bright light; may optionally be injured/destroyed by significant explosion. If food source is removed or depleted, Colour departs the area.

Sanity Loss: 0/1D4 Sanity points to encounter a Colour; 1/1D8 Sanity points to see a victim of a Colour.

AHNAH HOLLOWS PROHIBITION AGENT

STR 55	**CON** 60	**SIZ** 60	**DEX** 75	**INT** 60
APP 50	**POW** 65	**EDU** 66	**SAN** 65	**HP** 12
DB: 0	**Build:** 0	**Move:** 8	**MP:** 13	**Luck:** *

***Luck:** roll 3D6 and multiply the result by five.*

Combat

Fighting (Brawl)	25% (12/5), damage 1D3
.38 revolver	40% (20/8), damage 1D10
Dodge	37% (18/7)

Skills

Animal Handling	30% (15/6)
Charm	40% (20/8)
Climb	40% (20/8)
Credit Rating	22% (11/4)
Disguise	20% (10/4)
First Aid	35% (17/7)
Jump	30% (15/6)
Law	20% (10/4)
Listen	30% (15/6)
Natural World	60% (30/12)
Navigate	25% (12/5)
Persuade	25% (12/5)
Psychology	30% (15/6)
Spot Hidden	40% (20/8)
Track	30% (15/6)

Note: allocate 50 points to increase existing or add new skills, except for Cthulhu Mythos and Credit Rating.

Backstory

You are a charismatic young woman with a keen knowledge of the land around Anchorage. Your employer, the Bureau of Prohibition relies on your skills to catch bootleggers in the Alaskan Territory. Your father was Inuit and your mother was African American.

- **Traits:** charismatic, wise, and resourceful.
- **Ideology/Beliefs:** never leave someone behind.
- **Meaningful Location:** the Anchorage area.

Possessions

Badge of office, box of matches, compass, handcuffs, service revolver, warm protective clothing worth 1-armor (boots, gloves, hat, scarf, thick coat).

BOOKER REESE
PROHIBITION AGENT

STR 45 **CON** 45 **SIZ** 60 **DEX** 45 **INT** 65
APP 45 **POW** 80 **EDU** 70 **SAN** 80 **HP** 10
DB: 0 **Build:** 0 **Move:** 7 **MP:** 16 **Luck:** *

***Luck:** roll 3D6 and multiply the result by five.*

Combat

Fighting (Brawl)	50% (25/10), damage 1D3
.32 revolver	60% (30/12), damage 1D8
Dodge	35% (17/7)

Skills

Climb	30% (15/6)
Credit Rating	31% (15/6)
Demolitions	30% (15/6)
Drive Auto	40% (20/8)
First Aid	50% (25/10)
Intimidate	40% (20/8)
Law	25% (12/5)
Locksmith	25% (12/5)
Listen	30% (15/6)
Mechanical Repair	40% (20/8)
Persuade	30% (15/6)
Psychology	40% (20/8)
Science (Biology)	30% (15/6)
Spot Hidden	35% (17/7)
Stealth	30% (15/6)
Track	10% (10/2)

Note: allocate 50 points to increase existing or add new skills, except for Cthulhu Mythos and Credit Rating.

Backstory

You are a long-serving and dedicated agent for the Bureau of Prohibition. You are one of the first Black men to be a permanent-status prohibition agent. You take pride in seeing the bright side of things, no matter how bleak the world gets. You are leading this raid and bear the responsibility for seeing it done right.

- **Traits:** altruistic, compassionate, and level-headed.
- **Ideology/Beliefs:** do what you can for the generations that follow you.
- **Treasured Possession:** his badge of office as a prohibition agent.

Possessions

Badge of office, lighter, pack of cigarettes, service revolver, warm protective clothing worth 1-armor (boots, gloves, hat, scarf, thick coat), warrant for the Beaker Property raid.

TITUS FREEMAN
PROHIBITION AGENT

STR 80	**CON** 60	**SIZ** 80	**DEX** 40	**INT** 50
APP 60	**POW** 50	**EDU** 60	**SAN** 50	**HP** 14
DB: +1D4	**Build:** 1	**Move:** 8	**MP:** 10	**Luck:** *

***Luck:** roll 3D6 and multiply the result by five.*

Combat

Fighting (Brawl)	50% (25/10), damage 1D3+1D4
Switchblade	50% (25/10), damage 1D4+1D4
.38 revolver	40% (20/8), damage 1D10
Dodge	20% (10/4)

Skills

Climb	40% (20/8)
Credit Rating	15% (7/3)
Drive Auto	30% (15/6)
Intimidate	50% (25/10)
Law	20% (10/4)
Locksmith	20% (10/4)
Mechanical Repair	40% (20/8)
Navigate	30% (15/6)
Psychology	60% (30/12)
Sleight of Hand	30% (15/6)
Spot Hidden	40% (20/8)
Stealth	35% (17/7)
Swim	20% (10/4)
Throw	40% (20/8)

Note: allocate 50 points to increase existing or add new skills, except for Cthulhu Mythos and Credit Rating.

Backstory

You are a hot-headed young prohibition agent with a chip on your shoulder, who never backs down from a fight. As brash as you are, you take your work seriously. You hope to make a name for yourself one day.

- **Traits:** impulsive, hot-headed, and ambitious.
- **Ideology/Beliefs:** the best defense is a good offense.
- **Significant People:** your kid sister, Monica, who lives in the DC Area.

Possessions

Badge of office, flashlight, service revolver, switchblade, toolkit, warm protective clothing worth 1-armor (boots, gloves, hat, scarf, thick coat).

VIRGINIA WRIGHT
PROHIBITION AGENT

STR 60	**CON** 55	**SIZ** 55	**DEX** 50	**INT** 60
APP 65	**POW** 60	**EDU** 70	**SAN** 60	**HP** 11
DB: 0	**Build:** 0	**Move:** 8	**MP:** 12	**Luck:** *

***Luck:** roll 3D6 and multiply the result by five.*

Combat

Fighting (Brawl)	30% (15/6), damage 1D3
.38 revolver	30% (15/6), damage 1D10
Dodge	40% (20/8)

Skills

Credit Rating	30% (15/6)
Demolitions	30% (15/6)
Drive Auto	20% (10/4)
Fast Talk	25% (12/5)
Law	20% (10/4)
Listen	30% (15/6)
Locksmith	30% (15/6)
Persuade	35% (17/7)
Psychology	40% (20/8)
Science (Botany)	40% (20/8)
Sleight of Hand	30% (15/6)
Spot Hidden	40% (20/8)
Stealth	45% (22/9)
Swim	30% (15/6)
Track	45% (22/9)
Throw	30% (15/6)

Note: allocate 50 points to increase existing or add new skills, except for Cthulhu Mythos and Credit Rating.

Backstory

You are a relatively seasoned agent for the Bureau of Prohibition, dedicating your life to law enforcement. Nevertheless, you cannot escape from your father's shadow, who was a beloved police officer. Even though Catholicism drilled humility into you from an early age, you remain jealous of his enduring success as it continues to overshadow your career.

- **Traits:** team player, determined, vulnerable.
- **Ideology/Beliefs:** devoted Catholic.
- **Meaningful Location:** her father's gravesite.

Possessions

Badge of office, handcuffs, notebook and fountain pen, service revolver, warm protective clothing worth 1-armor (boots, gloves, hat, scarf, thick coat).

APPENDIX

A

COLLECTED PLAYER-VERSION MAPS & HANDOUTS

The following maps and handouts are collected here for easy reference. You can find downloadable versions, along with additional resources, at Chaosium.com.

- Handout: Thread 1-Map of the Cabin-Player Version
- Handout: Thread 2
- A Lonely Thread–Area Map
- Handout: Bits 1
- Handout: Bits 2
- Bits & Pieces–Warwick's Apartment Map–Player Version
- Bits & Pieces–The Morgue Map–Player Version
- Handout: Aurora 1
- Aurora Blue–Beaker Farm Map–Player Version
- Auora Blue–Beaker Cabin Map–Player Version
- Missy's Drawings (Handout)

A LONELY THREAD

A plan of the hunting cabin.

SCALE IN IMPERIAL YARDS

0 2 4 6 8 10

First Floor

Second Floor

Workshop

Wood Cellar

Player Notes

For years, I've resisted the urge to detail my studies of the mysteries of the universe in this diary. I know all too well that letting memories of dark forces bleed into your everyday life is a surefire path to the Abyss. But damnation, I must get these thoughts down.

The object from the Cairo dig site, which I have taken to calling the Lonely Thread, is decidedly not of this earth! There's no doubt about that. This artifact is active. It responds to something unseeable. Something from elsewhere. It's as if an invisible force tugs upon it. I believe this strange wire could be the secret to reaching beyond, perhaps to dimensions beyond our perception.

Previously, the thread's movements were erratic. Based on my assumptions that the thread is somehow entangled with an otherworldly counterpart, I moved it in accordance with simple counting systems, Morse code, and a variety of other communication techniques. Today, I believe I have noticed a pattern of response. Dare I hope that I have established communication with whatever is pulling on the wire from the other side?

Enough for now. I'll see to more tomorrow before my guests arrive. I'll destroy this entry after breakfast and re-transcribe it into my manuscript in the workshop. Best to keep this sort of research carefully hidden away.

Handout: Thread 2

A LONELY THREAD
A map of the area.
SCALE IN IMPERIAL YARDS
0
2
4
6
8
10

Arkham Advertiser

7, 1927 5 cen

MUMMIFIED MAN FOUND AT HOME

Arkham police were called to a vacant property on South Sentinel Street in the River-Town neighborhood when neighbors complained of a strange smell. On entering the property, police discovered the mummified body of a man, whose identity is yet to be established. Inquiries are ongoing.

Handout: Bits 1

How old is the corpse? What was the process of mummification? Egyptian – was it wrapped or natural due to conditions (cold, dry?)

Ritual? Presentation or sanitation? Religious?

Internal organs? Removed or in situ? Check for arsenic as indicator of pre-twentieth century process. Arterial injection? Cavity removal?

Examination indicates regrowth. Unbelievable! Regeneration!

What happens if left unchecked? Full reanimation?

Can't be allowed. Burn it. St. Mary's morgue has incinerator.

Handout: Bits 2

WARWICK'S APARTMENT

SCALE IN IMPERIAL YARDS

0 2 4 6 8 10

Player Notes

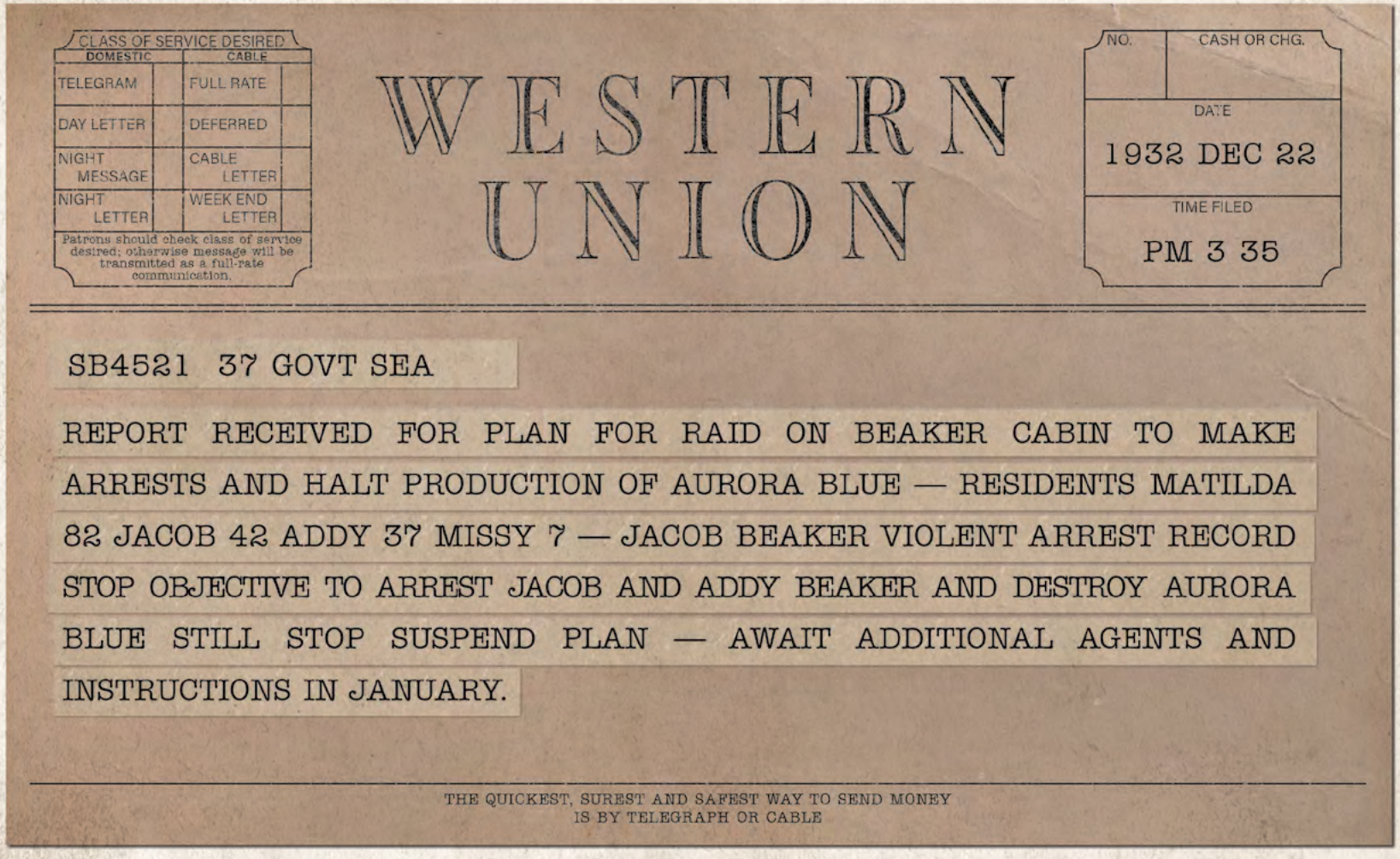
THE MORGUE

St. Mary's Teaching Hospital Morgue in Arkham.

SCALE IN IMPERIAL YARDS

0 2 4 6 8 10

Player Notes



CLASS OF SERVICE DESIRED

DOMESTIC		CABLE	
TELEGRAM		FULL RATE	
DAY LETTER		DEFERRED	
NIGHT MESSAGE		CABLE LETTER	
NIGHT LETTER		WEEK END LETTER	

Patrons should check class of service desired; otherwise message will be transmitted as a full-rate communication.

WESTERN UNION

NO.	CASH OR CHG.

DATE
1932 DEC 22

TIME FILED
PM 3 35

SB4521 37 GOVT SEA

REPORT RECEIVED FOR PLAN FOR RAID ON BEAKER CABIN TO MAKE ARRESTS AND HALT PRODUCTION OF AURORA BLUE — RESIDENTS MATILDA 82 JACOB 42 ADDY 37 MISSY 7 — JACOB BEAKER VIOLENT ARREST RECORD STOP OBJECTIVE TO ARREST JACOB AND ADDY BEAKER AND DESTROY AURORA BLUE STILL STOP SUSPEND PLAN — AWAIT ADDITIONAL AGENTS AND INSTRUCTIONS IN JANUARY.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY
IS BY TELEGRAPH OR CABLE

Handout: Aurora 1

BEAKER FARM

A secluded cabin & farm in the Chugach Mountains, Alaska

SCALE IN IMPERIAL YARDS

0 5 10 15 20 25 30 35 40 45 50

Player Notes

BEAKER CABIN

A plan of the single story cabin.

SCALE IN IMPERIAL YARDS

0 2 4 6 8 10

First Floor

Basement

Player Notes

MISSY'S DRAWINGS (HANDOUTS)

APPENDIX

B BIOGRAPHIES

Brian Holland

Brian has worked in various roles with several TTRPG companies, including Modiphius, Paradox Interactive, and Chaosium. In 2018 he received a grant for games writing from the Victorian State Government in Australia. He spends his spare time studying horror films and writing literary fiction. He lives in Melbourne, Australia with his partner Rachel and their cat that he named after Billy Zane's character from the 1997 cinematic masterpiece, Titanic.

Bridgett Jeffries

Bridgett is a coordinator of events and outreach at Chaosium and part of the community ambassador team, and assists creators in all Chaosium's community content programs. Bridgett heard the Call of Cthulhu about 10 years ago and has been in love with the game ever since. Bridgett has a history degree, and many of her games have a strong historical influence. Many of Bridgett's scenarios can be found on the Miskatonic Repository. Bridgett founded a horror gaming club, Symphony Entertainment Gaming & Arts, which focuses on horror-based systems. A resident of Columbus, Ohio, Bridgett can be found at conventions around the Northeast US. She is also a co-host on the Miskatonic University Podcast. Bridgett has three dogs (Sony, Zoe, and Gabriel).

C. L. Werner

Exiled to the blazing wastes of Arizona for communing with ghastly Lovecraftian abominations, C. L. Werner strives to infect others with the grotesque images that infest his mind. He has written numerous novels and short stories in the worlds of *Warhammer Fantasy, Warhammer 40,000*, and *Age of Sigmar*, as well as books for Zombicide: Black Plague, Kings of War, Wild West Exodus, and Iron Kingdoms. He has contributed to the *Tales of Asgard* range of Marvel novels. His original fiction can be found in numerous anthologies and *Tales from the Magician's Skull* magazine. When not engaged reading or writing, he is known to re-invest in the gaming community via far too many Kickstarter boardgame campaigns, and to haunt obscure collectible shops to ferret out outré Godzilla memorabilia.

James Coquillat

James moved into TTRPGs from the video game industry, where he worked on games like Armello by League of Geeks and Ring of Pain by Twice Different. He studied screenwriting at Melbourne University. After a misspent youth learning to juggle flaming torches, James is happy to finally be in a nice, normal profession like tabletop game design. James is an Assistant Editor for *Call of Cthulhu*. He's also part of Chaosium's Digital Content team, and lives in Melbourne, Australia.

Mike Mason

Mike Mason is an award-winning game writer/designer and the creative director at Chaosium for the *Call of Cthulhu* TTRPG. Mike is the co-writer of *Call of Cthulhu* 7th edition, *Pulp Cthulhu*, *Cults of Cthulhu*, and the lead on the *Call of Cthulhu Starter Set*, and many others. Around the millennium, Mike published *The Whisperer,* a fanzine devoted to *Call of Cthulhu*, and ran the Kult of Keepers, a group of Cthulhu scenario writers organizing convention games. Mike previously worked for Games Workshop as the manager and co-writer of the ENNIE Award winning *Warhammer 40,000 RPG: Dark Heresy*.

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